cinema canada

66
$1.50

CANNES~DID!
ANYTHING GOES
EVERYTHING DOES

BOB CLARK
SCREENPLAYS
COMPUTERS

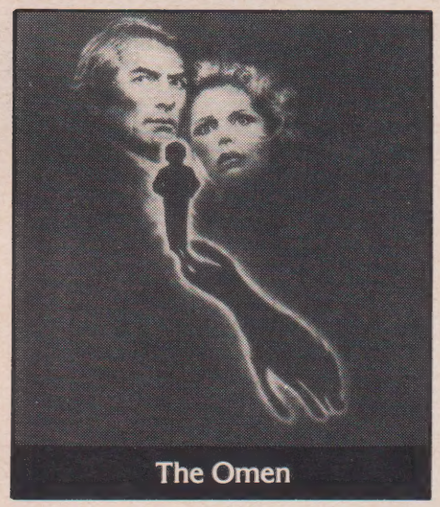
SPOTLIGHT ON ATLANTIC FILMING

Announcing . . .

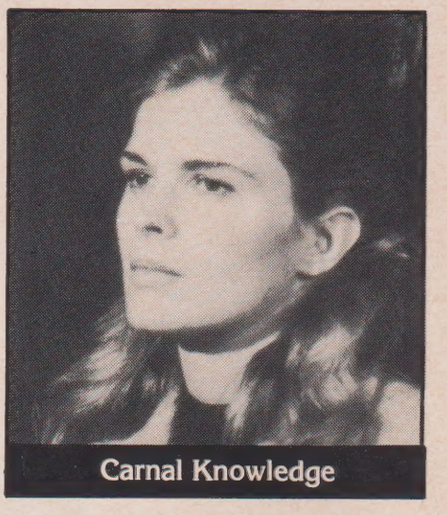
Sleuth

Silver Streak

Butch Cassidy and the Sundance Kid



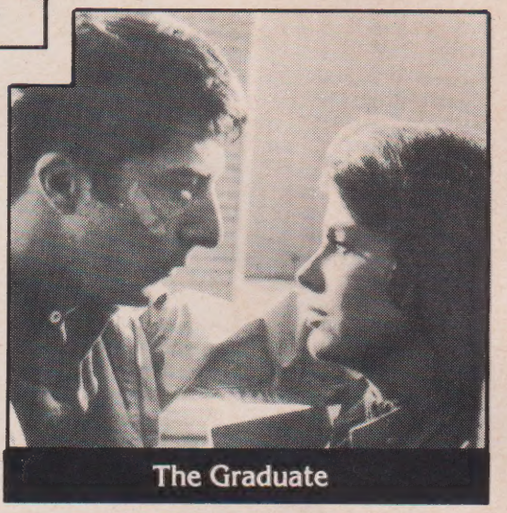
The Omen



Carnal Knowledge

The Making of Star Wars

Von Ryan's Express



The Graduate

and more— from . . .

The Video Club of Canada

MAGNETIC VIDEO A Twentieth Century-Fox Company

JOIN THE VIDEO CLUB OF CANADA TODAY AND CHOOSE FROM 75 OF HOLLYWOOD'S GREATEST FILMS

If you want to own the absolute best in videocassette movies to show in your home, join THE VIDEO CLUB OF CANADA. We're part of Magnetic Video (Canada) Limited, a subsidiary of Twentieth Century-Fox — the industry leader. And we've started the Club to bring you the best feature films from several of Hollywood's greatest movie studios. "The Lion in Winter," "The Planet of the Apes" and "Paper Chase" are just a few more of the titles you can own now.

But that's not all! We'll publish a program guide and industry newsletter at least four times a year. This will be absolutely *free* to Club members — and there's never any obligation to buy.

Also Available:

- NORMA RAE
- THE BIBLE
- SOLDIER BLUE
- THE MUPPET MOVIE
- CAN-CAN

The Longest Day

The Towering Inferno

M*A*S*H

Capricorn One

Hello, Dolly!

The African Queen

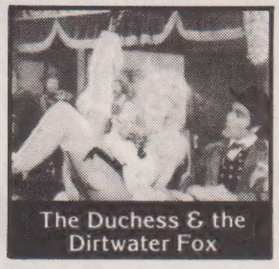
The King and I

Tora! Tora! Tora!

Patton

The French Connection

The Sound of Music


The Duchess & the Dirtwater Fox

All this can be yours for just $15. This is a *lifetime* membership — there are no annual fees or dues, no obligation to purchase anything, and you can cancel whenever you want to.

Best of all, if you apply for your Charter Membership today, we'll send you a coupon good for one *free* movie when you purchase another of equal or greater value. That's two movies for the price of one, when you join now!

Join today by filling out the coupon below and mailing it to us. We'll send you our current Program Guide, your Membership Card, and a coupon good for *two* movies for the price of one. This offer is limited so don't delay!

Also Available:

- BREAKING AWAY
- THE HOT ROCK
- CLEOPATRA
- THE EAGLE HAS LANDED
- ALIEN

2 FOR THE PRICE OF 1

No obligation ever to buy. Nothing sent to you unless you order it.

CC 07

THE VIDEO CLUB OF CANADA **Enrollment Application**
875 Foster Avenue, #116 • Windsor, Ontario N8X 4W3

PLEASE ENROLL ME IN THE VIDEO CLUB OF CANADA. I understand that this is a no-obligation membership. I will only receive products I specifically order. By ordering now, I will receive a coupon good for one free movie when I purchase another of equal or greater value.

☐ Enclosed is my check or money order for $15.

☐ Please charge my $15 membership fee to my ☐ Master Charge or my ☐ Chargex credit card.

Account No. _____ Expiration Date _____

Signature (must be signed to be valid) _____

Name _____

Address _____

City _____ Province _____ Postal Code _____

☐ I do not wish to enroll in the Club now, but I enclose $1.00 for your full-colour Program Guide.

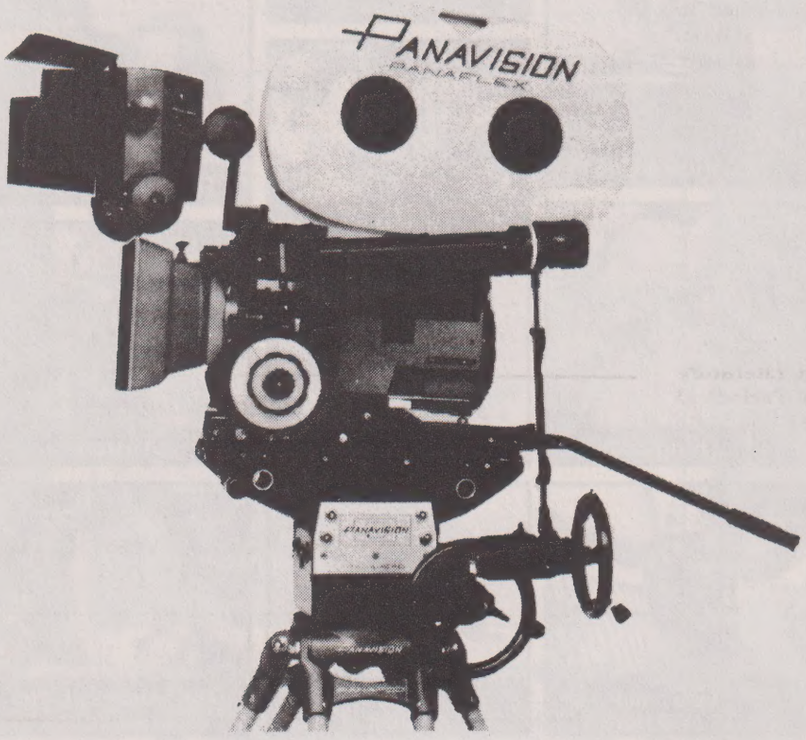
Only one membership per family/household. The Video Club of Canada reserves the right to reject any application. Offer good in Canada only and expires December 31, 1980.

The Video Club of Canada

Complete Film Equipment Rental

16mm and 35mm Cameras
Sound and Lighting Equipment
Generators
Sound Studios

Sales
Repairs



PANAVISION
CANADA
LTEE—LTD

2000 Northcliffe Road, Montreal (514) 487-5010
793 Pharmacy Ave., Toronto (416) 752-7670
571 Homer St., Vancouver (604) 687-8351

June/July 1980
Number 66

CONTENTS

Editor/Publisher :
Jean-Pierre & Connie Tadros
Assistant Editor :
Teri Coburn (Montreal)
General Manager :
Del Mehes (Toronto)
Subscriptions :
France Lévis (Montreal)
Art Direction :
Claire Baron for Graffitexte
Advertising sales representative :
Gail Walker of Media Budgets (416) 925-9608
Typesetting :
Concept Mediatexte Inc.

Cinema Canada, founded by the Canadian Society of Cinematographers, is published by the Cinema Canada Magazine Foundation. President: Jean-Pierre Tadros, Vice-President: George Csaba Koller, Secretary-Treasurer: Connie Tadros, Directors: Agi Ibranyi-Kiss and George Campbell Miller. **Editorial information:** All manuscripts, drawings and photographs submitted must be accompanied by a self-addressed stamped envelope. While the editors will take all reasonable care, they will not be held responsible for the loss of any such submissions. Opinions expressed within the magazine are those of the author and not necessarily those of the editors. Cinema Canada is indexed in the **Film Literature Index** (Albany), the **Canadian Periodical Index** (Ottawa) and the **International Index to Film Periodicals**. Member of the Canadian Periodical Publishers' Association. No part of this magazine may be reproduced or transmitted in any form or by any means electronic or mechanical, including photo-copying, recording, or by any information storage and retrieval system, without permission in writing from the publisher. Cinema Canada Magazine Foundation is a non-profit organization: Canadian Charitable Organization no. 044-1998-2213. Published with the financial assistance of the Canada Council and the Ontario Arts Council. Second class mail registration no. 3081. ISSN 0009-7071

Subscription rates for ten issues yearly: normal $10.00, institutions $15.00, foreign $12.00. Notice of **change of address** should include your old address as printed on a recent issue. For subscriptions write to Box 398, Station Outremont, Montreal H2V 4N3. Subscriptions are not refundable. Requests for replacement of missing issues will be honored for three months after the due date of the issue.

Toronto office:
67 Portland St.
Toronto, Ont. M5V 2M9
(416) 366-0355

Montreal office:
Box 398, Outremont Station,
Montreal H2V 4N3
(514) 272-5354

TORONTO FILM SOCIETY
JUL 9 1980

Cover: Oh Cannes! With Carole Laure among the lovlies and a man with Bogart's face, the festival was as always: over-priced, outrageous, and terribly important to critics and businessmen alike. In lieu of any hard information about Canadian sales there, Marc Gervais gives us his view of things on page 6.

In Progress

4 **Tribute** by Peter Cresswell

Features

Marc Gervais — **6** **Cannes-did!**
Philip Jackson — **11** **A Fragile Future**
James Sanderson — **14** **Laser Sidearms and Radical Chic**
Charles Lazer — **18** **Clark on Cue**
David Sharpe — **21** **Friendly Software**
Christopher Majka — **23** **Eastern Extracts**

29 **Bookshelf** by George L. George

Introducing

30 Jim Kaufman: Direct Line by Krystyna Hunt
31 Ceil Grvessing: Head Over Heels by P.M. Connolly

33 **Equipment News** edited by Gordon Keith and Harry Sutherland

Film Reviews

34 George Bloomfield's **Nothing Personal** by Gerry Flahive
35 William Fruet's **Search and Destroy** by Paul Costabile
36 Alvin Rakoff's **Death Ship** by John Brooke
37 York University: Class of '80 by John Brooke

Short Film Reviews

38 **Mother Tongue** by Katherine Dolgy
39 **Destiny's Angel** by Gita Rotenberg

IN PROGRESS...

Tribute

p.c. Kudos Film Productions **exec.p.** The Turman-Foster Company and Richard Bright **p.** Joel B. Michaels, Garth H. Drabinsky **assoc.p.** Hannah Hempstead **d.** Bob Clark **sc.** Bernard Slade **d.o.p.** Reggie Morris, csc **a.d.** Kenny Goch **p.man.** Gerry Arbeid **ed.** Richard Halsey **p. design** Trevor Williams **art.d.** Reuben Freed **sd.** David Lee **cost. design** Suzanne Grace **l.p.** Jack Lemmon, Robby Benson, Lee Remick, Colleen Dewhurst, John Marley, Gale Garnett, Kim Cattrall **casting** BCI Casting, Barbara Clayman (NY); Canadian Casting, Claire Walker & Stuart Aitken (Toronto) **pub.** Lynda Friendly, First Performance Public Relations

credit: Curt Kaufman

Jack Lemmon gives Lee Remick the soft-sell in a scene from *Tribute*

"Tribute is first and foremost a comedy" declared director Bob Clark who recently won a Genie award for Best Direction in **Murder by Decree**. "It is," he added, "a very affirmative picture, and one that lends itself well to an expressive range of emotion between all the principal characters."

On March 7, 1980, producers Joel B. Michaels and Garth H. Drabinsky (**The Silent Partner, The Changeling**), began principal photography on the eight-million-dollar film adaptation of Bernard Slade's award-winning Broadway play, **Tribute**. As in the stage version, Jack Lemmon plays Scottie Templeton, a wise-cracking Broadway press agent, whose flawed character mars his relationship with his estranged son — who is neither like him, nor approving of his vacuous lifestyle.

Slade's carefully-crafted screenplay came to life when a full compliment of cast and crew converged on the Palais Royale — a somewhat nondescript dancehall, owned and operated by the Polish community, and normally reserved for the more traditional fare of borscht and polka evenings. John, the hall's resident caretaker, stumbled about the set muttering to himself in an interesting combination of Polish and English — something about being confused, and that movie people were all crazy. He was absolutely right!

Trevor Williams, the production designer (also a recent winner of a Genie award for Best Art Direction on **The Changeling**), and Reuben Freed, the art director, (the pair of them charging around the set like maniacs!), were responsible for revamping the entire interior into a richly imaginative New York Roller Disco. Complete with flashing lights, strobes and smoke, the visual scenario was complemented by the audio strains of Donna Summer's sizzling album "Hot Stuff," played at concert volume while a steamy "disco daddy" manned a console that would have made Star Trek weep with envy. Poised on the sidelines were dozens of attractive roller-disco-ites, decked out in outrageous 'nouveau' disco threads — just rarin' to go!

In the midst of all this activity was director Bob Clark, rehearsing principals Robby Benson (**Die Laughing, Ice Palaces**), and Kim Cattrall (**Scruples, Crossbar**), in a scene that obliged them to collide into one another, stumble, and fall. After several attempts, they finally gave him some choreographed spills that looked painfully authentic.

Standing by was D.O.P. Reg Morris, the man responsible for back-lighting the set, with bank upon bank of 100-watt color bulbs, which semi-illuminated the set and the skaters, and heightened the rink's sense of realism.

Satisfied that all departments were ready, Clark finally yelled, "Action!" and the whole place took on a frenetic quality: the skaters became a swirl of vibrant colors, and the two principal's "accidentally" fell down, over and over again — in wide shots, close shots and every other kind of shot.

So ended **Tribute**'s 'first day' — a day traditionally fraught with irritating problems, it proved the exception to the rule. (As was later discovered, the rest of the shoot was equally trouble-free.)

Having wrapped at one "New York" location the unit moved to their next "New York" location; namely the Elgin Theatre on Yonge Street — which was to double as a Broadway theatre. "They're still arriving, I need help!" radioed Don Brough, the second a.d., as hundreds of extras streamed into the auditorium dressed in styles that ranged from Park Avenue elite to Times Square bum. Before a packed house, they were there to participate with principals Colleen Dewhurst, John Marley, Kim Cattrall and Gale Garnett in a scene that culminated with an emotional performance — Lemmon and Benson resolving their father/son differences — that had everyone in the theatre, including the crew, in tears.

Everyone that is, save Craig DiBona, the Panaglide operator, whose job it was to track with Benson, while walking backwards down a long theatre aisle, up some stairs and onto the stage — all in one fell swoop! "It's never easy," laughed DiBona, who took time out between set-ups to briefly explain the sophisticated Panaglide. "Firstly, there must be a synthesis between the operator and the apparatus — a fluid and choreographed motion that enables the operator to compose the shot 'on the walk.' It also helps if the operator uses his peripheral vision (beyond the frame-line of the camera's TV monitor) to see what is happening either side of him; for example, lights, grip stands, crew members, a brick wall. . ! etc."

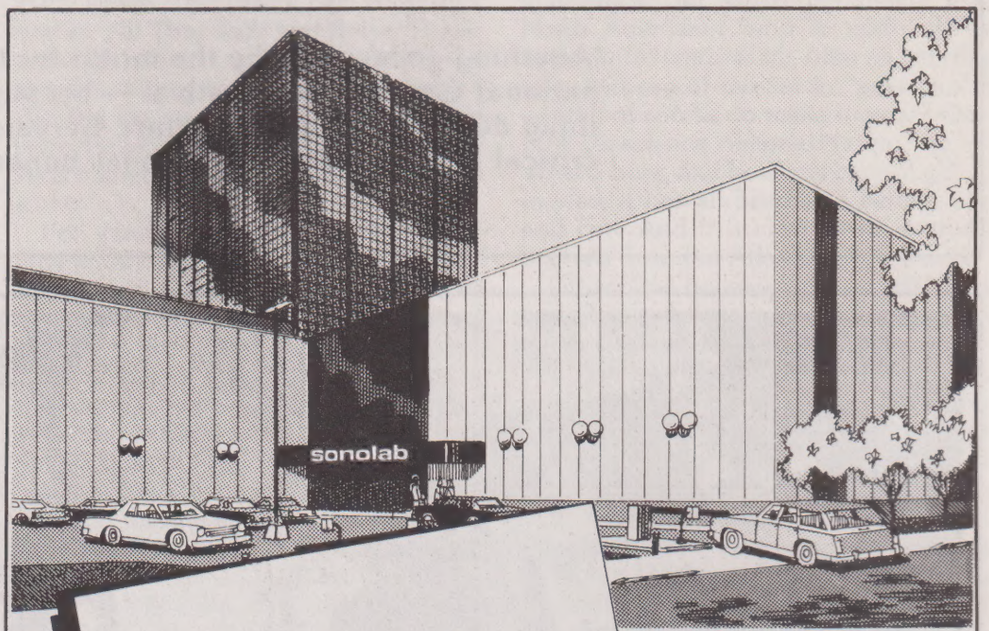
When later asked how the Panaglide sequence had worked out, Reg Morris smiled affably, "You know, we've got terrific coverage; coverage that would have taken us much longer to shoot had we used a conventional dolly and laid tracks. Of course, Bob (Clark) had a very concise idea of what he wanted out of each scene and, having worked with him on **Black Christmas** and **Murder by Decree**, I was better able to anticipate his needs — in essence, to be one step ahead of the game."

In the auditorium it was business as usual: set-up and shoot, set-up and shoot, set-up and shoot. "It's hard to believe," expressed a seasoned grip, "but this picture is running so bloody smoothly that it's amazing!" Kenny Goch, the first a.d. qualified this statement by adding that for him it was a real treat to be working with principals who were so prepared and who could intelligently relate to the multiples involved in the blocking of each scene.

The unit finally rolled into Magdar Studio's sound stage B where an elegant New York brownstone had been built, complete with long deep rooms, interconnecting archways, and other embellishments. Reuben Freed remarked that the set's design was aimed at creating a "look" that reflected the central character's style and personality. Subsequently, the set was of a richly eclectic nature: crystal chandeliers, cement American eagles, antique furniture, an art nouveau aquarium, paintings by famous artists, chinese temple carvings, and an endless assortment of curios. Associate producer Hannah Hempstead quipped something about re-christening the set "Sotheby's North," which suited the on-set security guard; his beady eyes were everywhere, lest someone succumb to the temptation of a "souvenir."

Tribute wrapped its Toronto shoot on April 14, then proceeded to New York City to shoot the film's exteriors. Distribution will be handled by 20th Century-Fox which projects a Christmas 1980 release.

Peter Cresswell



Canada's largest Motion Picture Production Centre

sonolab INC.

From Script to Screen

A DIVISION OF TELE-METROPOLE INC.

Feature Films presently in production:

"The Lucky Star"
•
"Kings and Desperate Men"
•
"Babe"
•
"Suzanne"
•
"Your Ticket is no longer valid"
•
"Yesterday"

TELEX · 05 267329

1500 PAPINEAU ST., MONTREAL, QUE. CANADA H2K 4L9 · 514-527-8671

cannes~did!

by marc gervais

'Anything goes' could be the motto for the international Cannes Film Festival — because everything does! And everyone! Marc Gervais takes a critical look at this year's Cannes bonanza.

Lorca (Carole Laure) is sitting pretty in Gilles Carle's new musical *Fantastica* — Canada's official entry at this year's Cannes festival

Cannes continues to be *the* film happening of the year, a huge, two-week conglomeration of various aspects of film life, a multi-faceted phenomenon that serves up so many different kinds of dishes to so many different kinds of film palates. . . Nothing newsworthy in that.

As ever, though, Cannes 1980 did give us a few of those transcendent Moments — those occasions when the tawdry and the false give way to a celebration of humanity, and a recognition of service, talent, and human excellence — an extended tribute to Hitchcock, presided by Her Serene Highness, Grace (Kelly); a star-studded gala honouring Danny Kaye for his years of work for UNICEF; and the return of Akira Kurosawa to a standing ovation by hundreds of critics.

Cannes, of course, continues to be of major interest to readers of **Cinema Canada**. For it serves as an incomparable show case, if nothing else, for the evolving Canadian presence on the world film scene. Is it only a decade ago that Canada scrambled for the crumbs at this film feast, snatching a few showings here, making a few film sales there? Today, 1980 — at Cannes, at least — Canada is one of the *majors*, topped, in sheer *quantity*, only by the Americans, French, and Italians. We are now Big Business indeed, with plenty of product, plenty of deals, and big money. Or so it seems.

Canadian *Stars* were very much in evidence, their features immortalized in the special Festival issues of **Variety** *et al*. . . And those yachts! — no longer the exclusive preserve of European affluence and Hollywood moguls — were the *in* thing for Canadians, Canadian meetings, Canadian cocktails. . .

All of this has been duly recorded elsewhere, surely — including the enormous amount of Canadian activity, much of it orchestrated, as usual, by *the* model national film bureau at Cannes, run this year by the Canadian Film Development Corp. — and called Cinema Canada (no relative). Wheeler-dealing, as always, was very much in the air, and not only by Canadians, to be sure. One story that deserves more than passing notice: the first signs of what will revolutionize (and before long) film life, and film and TV viewing patterns were the video disc, video cassette and pay TV empires — or, rather, empires at the scrambling stage, trying to stake their claims in the Cannes gold fields.

But what about the *films themselves* — those aesthetic/commercial/cultural products representing the world's output in this initial year of the 1980s? What were the trends? What about the quality?. . . Or, more germane to this journal, where do Canadian films, in this Year II of the Great Feature Film Explosion, fit into all of this?

To begin close to home — last year, American films exercised a domination, in world terms, that was all but embarrassing. And this, at the artistic level, as well as every other. This year's best American, entries, **All That Jazz** and **Being There**, served as convincing evidence that Hollywood is still right up there with the best. But the big news is that the Americans were not alone (as it were) at Cannes '80. As a matter of fact, 'the others' stole the show.

For example, the Polish cinema, so little-known in North America, furnished further indications that it is one of the most important in the contemporary world; at least as a moral and cultural force in its own country, raising questions that are helping shape the dynamically-evolving Polish political, social, and religious life. At the very forefront of this film movement is Krzysztof Zanussi, the forty-year-old intellectual who heads the so-called 'third wave' of Polish film life. Zanussi has reached the stage where only one Polish film director 'outranks' him (a word that may not be out of place when describing film life in Communist countries), and that is the older, legendary Wajda — most brilliant figure of the 'second wave,' whose beginnings date back to the early fifties.

Zanussi richly deserved his award as "Best Director" at Cannes this year, with the beautiful, probing, and typically-anguished offering, **Constans**. Zanussi had anoher, perhaps even better film in the prestigious "Regards" section — the romantic **Voyage in the Night**. Cannes 1980, then, provided quite a show case for a film artist who is steadily growing in international film stature. One can only hope that this kind of exposure may yet cause Zanussi to be seen in other lands, perhaps even in our own culturally-inhibited movie houses.

Zanussi's case is an interesting one, for it illustrates an aspect of cinema that North Americans tend to write off as irrelevant to feature film. After all, isn't the only purpose of movies to "entertain"? — and, of course, to make money? Culture, conscience, national life, etc., etc. — what a bore, and how arty can we get. . . Indeed, it has all been said before, pro and con. And it is clear which attitude prevails from the Atlantic to the Pacific.

Other films, however, in a vein different from Zanussi's, might also make the Canadian film establishment pause and ponder. One such was **Breaker Morant**, an intelligent, entertaining, and remarkably well-made military tale directed by Bruce Beresford. Beresford, so far, has not received the international recognition that his fellow Aussies, Peter Weir and Fred Schepisi, have enjoyed (modest though it be). Nonetheless, his record in Australia is a remarkable one, and his **Breaker Morant** was generally considered one of the finest films in competition. In relation to the sister Commonwealth nation, it has to be admitted that for sheer craftsmanship and all-round filmmaking excellence **Breaker** leaves any recent Canadian effort far behind. It may also prove to be a very important movie in terms of the debate going on right now in Australia, so similar to our own, about a

Marc Gervais is a Montreal film critic and an associate professor in the Communication Arts Department at Concordia University. He is the author of ***Pier Paolo Pasolini*** *edited by Seghers in Paris.*

Motion Picture Guarantors Inc.

Completion Guarantees
By A Canadian Company

Bonding Available for the Largest Features
No-Claim Bonus Always Competitive

EXECUTIVE OFFICERS

DOUGLAS LEITERMAN PHILIP S. HOBEL

Motion Picture Guarantors Inc.

43 Britain Street, Toronto, Canada M5A 1R7
Telephone (416) 361-1664 TELEX 065-24697

211 East 43rd Street, New York, N Y 10017
Telephone (212) 682-0730

cinema that reflects a genuine national spirit versus one that enjoys great potential for an international audience. Beresford's film does both.

The *big news* at Cannes, this past May, however, and the phenomenon that caused most critics to agree that this was indeed the finest world festival in years, was the triumphant return of the great names that dominated the sixties (and perhaps even earlier decades). Surely the greatest age of world cinema was that period, say, between 1953 and 1968, when so many countries, movements, and magnificent individual artists reshaped the cinema, exploding upon the world scene with works of enormous human beauty and cultural significance.

A number of those great names were back in Cannes this year. Their works raise questions that may well be sobering for those of us filled with a flickering hope, even a cautious enthusiasm, for the present film possibilities in Canada.

Here are a number of observations (without any particular order or raison d'être) centred around some of these works :

1. Ingmar Bergman. Even he, the one gigantic figure who goes on making films on a regular basis — but the man who ducked out of being head of the Jury (after accepting) — was there, via a very modest, "home made" little documentary, **Farö File no. 2**. This film is hardly great cinema, but it is personal, warm, concerned, and it puts the lie to those who accuse Bergman of being aloof and not socially involved. For Farö is "his" Swedish Island; the one he returns to periodically from his "exile" in Munich, where he filmed so many of his great works of recent years. As such, this minor work makes interesting viewing for Bergmanophiles.

2. Akira (King) Kurosawa. If Cannes '80 belonged to anyone, it belonged to this seventy-year-old legendary figure, whose **Kagemusha (The Double)** won the Palme d'or. The "Shakespeare of the Japanese Cinema" shows no diminution of power, and **Kagemusha** is an unashamed return to the epic cinema, and all the sweep and grandeur that that implies. With Ford, Hitchcock, Renoir, and Rossellini no longer part of the film scene, Kurosawa stands almost alone now as creator of a certain, magnificent, humanistic cinema.

Can the contemporary sensibility cope with this kind of human grandeur ? The Japanese themselves obviously did not think so; and it was only the intervention of the three young American giants — Coppola, Spielberg, and Lucas — (with guaranteed investments and American distribution) that permitted Kurosawa to create yet one more masterpiece.

3. Marco Bellochio. One of the most promising of the young sixties' school in Italy, Bellochio is still essentially a throwback to that era. Socially committed to the Left — and therefore guaranteed sympathetic, not to say downright, overly-indulgent, treatment by a fragmented school of critics in Italy and abroad — Bellochio is nonetheless much more a creator of obsessional visions and experiences, plumbing into psychosis and aberration. His present offering, **Leap Into the Void**, is typical; and to many (including this writer) it eventually proved boring and self-indulgent.

All of which makes one fear that the grand old trio of Rossellini, Visconti, and De Sica may well prove irreplaceable. Certainly, skilled, clever artisans of the ilk of Scola and Risi (unaccountably, it seems to me, present *again* at Cannes) are not in the same class. Pasolini's untimely death added to the enormous sense of loss one feels when contemplating the Italian film scene and those at work today. And yet, such is the Italian richness that one can still turn to the Taviani's, and above all to Ermanno Olmi.

4. And of course with Fellini and Antonioni still standing in the wings, who can long mourn a departed excellence ? Federico Fellini's return to Cannes (out of competition) may not have been an unquestioned triumph, but **City of Women** is almost Fellini Grade A, a sort of sequel to **8 1/2**, with Marcello Mastroianni giving his winningest performance since last teaming up with Fellini in that film seventeen years ago. **City of Women** has neither the innovative genius nor the inward depth of the earlier film, but it has more of the Fellini verve, bounce, and ability to caricature-without-falling-into-the-grotesque than anything seen in many a year.

5. Wim Wenders/Nicholas Ray. **Lightning Over Water**, Wenders' "tribute" to Nicholas Ray, hardly fits into the category of "famous names of the sixties." Yet Wenders' cinema, among the best of the

Doing what they do best! The Americans entered a good western, *The Longriders* (above); a war film, *The Big Red One*; and *All That Jazz* — which took the Golden Palm award at Cannes

Coming to the defense of the Australian film industry was *Breaker Morant*: "one of the finest films in competition."

current 'new wave' in Europe, has the feel of that era. And Nicholas Ray, long a pathetic cult figure, already 'enjoyed' that status with many of the young sixties' directors. So, **Lightning Over Water** has a sixties-ish daring, personal, experimental, aggravating, self-gratifying quality. It is a movie to be *experienced*; strange, troubling, a dreadful memorial to the grotesque, cancer-ravaged dying Ray. To be sure, the film left many of us confused — unsure whether to admire Wenders' sincerity or to deplore his bad taste, perhaps even his opportunism. For there seems little doubt that Wenders desperately *wants* to be an *American* film director, to be 'in' — and that is in the film as well. So his own ambivalence, in filming Ray's dying days, may well be the final word in this unique document.

6. Jean-Luc Godard. How can one talk of the free-wheeling, iconoclastic, effervescent cinema of the sixties without including Godard ? And there he was, the same pale, fragmented, alienated, damned poet of the cinema, haunting Cannes' meretricious version of life's feast. The social relevance of **Sauve qui peut — sa vie (Slow Motion)** smacks of déjà vu, but the impudent mixture of wit, crudeness, despair, obscenity, pain, pixy-ishness — you name it — is as much in evidence as ever. The once sort-of-Maoist is probably closer than ever to nihilism in this, his "return to commercial cinema"; the disillusionment is still that of a romantic on the edge of despair; and Godard's film, whatever its limitations, still exercises a strange (albeit alienating and off-putting) power — at least for those who, like myself, entertain a certain nostalgia for the adventurous cinema of not so long ago.

7. Alain Resnais. If Kurosawa brought back Shakespearean sweep to the cinema, Alain Resnais, with **Mon oncle d'Amerique (My American Uncle)**, pursues his quest of the *intellectual* cinema with incomparable wit and bravado. So much so, that one may rightfully proclaim that Resnais' last two films (the other was the British-made **Providence**) may well be his finest. Nothing could seem less promising than the most recent enterprise, which could be described as a lecture illustrating the deterministic theories of the French biologist, Henri Laborit, concerning human behaviour. Indeed, after seeing **Mon oncle d'Amerique**, one is tempted to affirm that B.F. Skinner is alive and well in the work of Resnais. The aesthetic miracle is that Resnais pulls it off, combining theory, humour, a certain passive hopelessness, a no-exit deterministic vision, with warmth, emotion, and a dash of cartoon fantasy, in a mosaic that is unique in (at least my) film viewing experience. **Mon oncle d'Amerique** succeeds as well in bringing a new understanding to all of Resnais' previous work, furnishing striking proof that the personal, *auteur* cinema is not wholly a thing of the past.

8. One could no doubt go on in similar fashion, rhapsodizing about Andrei Tar-

POST
PRODUCTION
SERVICES

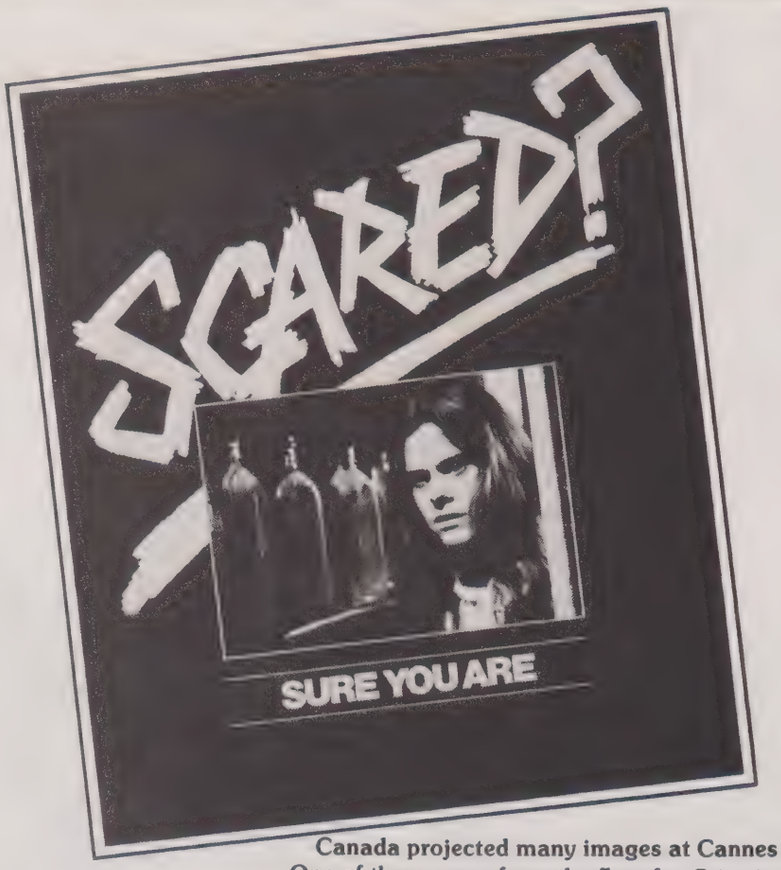
EDITORS CUT LIMITED
44 WELLINGTON ST. E.
SUITE 24
TORONTO, ONT. M5E 1C8
(416) 364-4038

kovsky's latest effort, presented as a "film surprise." Except that I cannot, having missed the film — and this, from perhaps the Soviet Union's greatest film artist, certainly one who courageously pursues a cinema that has nothing to do with the official line. There was also the best film in twenty years from a cult figure of the *Cahiers du cinema, Screen,* etc. coterie, old **Blood 'n Guts** Sam Fuller himself. With **The Big Red One**, Fuller turns the clock back to where he never left, the fifties. Gutsy, exciting action, tough US infantry guys, complete with Lee Marvin like he was back when, and there you have it, in a film unthinkable only a few short years ago during the Vietnam trauma. One was left with the feeling that, at least in the films of Fuller, Kurosawa, and Bruce Beresford, complex though they may be, the patriotic soldier, the buddy ethic, the simplicity of violence, and bravery, and no-questions-asked behaviour, may be coming back to the cinema — and to our world, and the media, building us up for the Big Confrontation. O tempora, O mores!

And so, Cannes 1980. For the present writer, the stunning fact was a living, up-there-on-the-screen reminder of what film can and should be; that there is indeed room for an enormous variety of artistic expressions, social involvement, vision; and that the standardized, "commercially viable" recipe isn't the only way, the only solid film value. In other words, that the great film experience given us by world cinema between 1953 and 1968 is not something hopelessly marginal and "unrealistic."

"Those rich, adventurous days" — the spectacle of aging or aged film directors adventuring out in areas far more hazardous, aesthetically or culturally speaking, than those explored by the later generation of filmmakers — that is the context within which Canada's Cannes presentations are to be evaluated. Or at least one of the contexts. In the present climate, is it simply an unchallenged dictate that in Canada, at least, there is no place for ventures à la Kurosawa, Resnais, Fellini, Bob Fosse? We *know*, or the *producers* know — right? — what is allowable; so forget the poets, forget the most exciting artistic efforts, there's no room for such things in the *serious* Canadian cinema.

Well, yes and no. For as I write this implied criticism, I feel its lack of fairness at least as an overall indictment of our home situation. For surely Gilles Carle's **Fantastica** was... uhh... Felliniesque — crude, arty, disastrous, I feel, but a personal artistic attempt. And *that* film was the official Canadian entry. And surely Dennis Hopper's **Out of the Blue** (is it, or isn't it 'Canadian'?) is, yes, crude and obscene, but still, an energetic projection of Hopper's personal nightmare/fantasy life — whatever its origin.



Canada projected many images at Cannes this year. One of them came from the flyer for *Cries in the Night*

Better than that, two Francophone Québécois "small films," by no means made to fit some silly or not-so-silly conception of the "commercial" market, were examples of intelligent, riveting cinema; Micheline Lanctôt's **L'Homme à tout faire**, and Jean-Claude Labrecque's **L'Affaire Coffin** — the latter far less personal, and smacking of TV language, yet blessedly free of the usual Québécois caricaturing and sloganeering, and (thereby?) deeply moving.

The complicated Cannes viewing patterns meant that I saw few Canadian offerings, the ones, I mean, that we tend to tout as of "Hollywood Canada" fabrication. But what I did see left me rather pleasantly surprised. No question here of spectacular masterpieces — this is *not* the time to engage in mini-critiques — but, at the same time, the films stood out as worthy of a certain respect. A movie such as **Patman**, for example; is far removed from empty, mindless, imitation rip-off. It constitutes, I feel, a serious attempt at making good cinema. Can it be that the Great Contemporary Canadian Feature Film Explosion will result in some very promising effects?

The effort, in these films, is not to make *Canadian* movies — whatever that may mean. But to make *good* films — and films that, by the way, don't particularly try to hide their made-in-Canada characteristics.

The Canadian scene? A report that began enthusiastically singing the praises of Kurosawa and Co. must end on a cautious, anti-climactic note as regards Canadian output. Further discussion can only be legitimized by in-depth and in-breadth viewings of most of the fifty or sixty features made last year.

Cannes 1980, however, has revealed this much: Canada's film production, at least in a number of its better features, is *not* the disaster that many expected. Behind the entrepreneurial hustling that seems to be our main claim to fame right now there may very well be, at least in some quarters, a serious attempt at creating quality. The possibilities are *now* upon us, and now is not the time to *wait* for some future time when... Those products, those excellent films, which may at last resolve the false battle between "art" and "commercial viability," may soon be a reality, if timidity and self put-down and ignorance — whatever — do not inhibit the creative imagination and the spirit of initiative. ■

a fragile future

by philip jackson

Before the Holocaust, the Jews of Eastern Europe had a rich and flourishing culture. The future of those who survived is now in jeopardy: three filmmakers who have witnessed what remains, hope their film will help to change that.

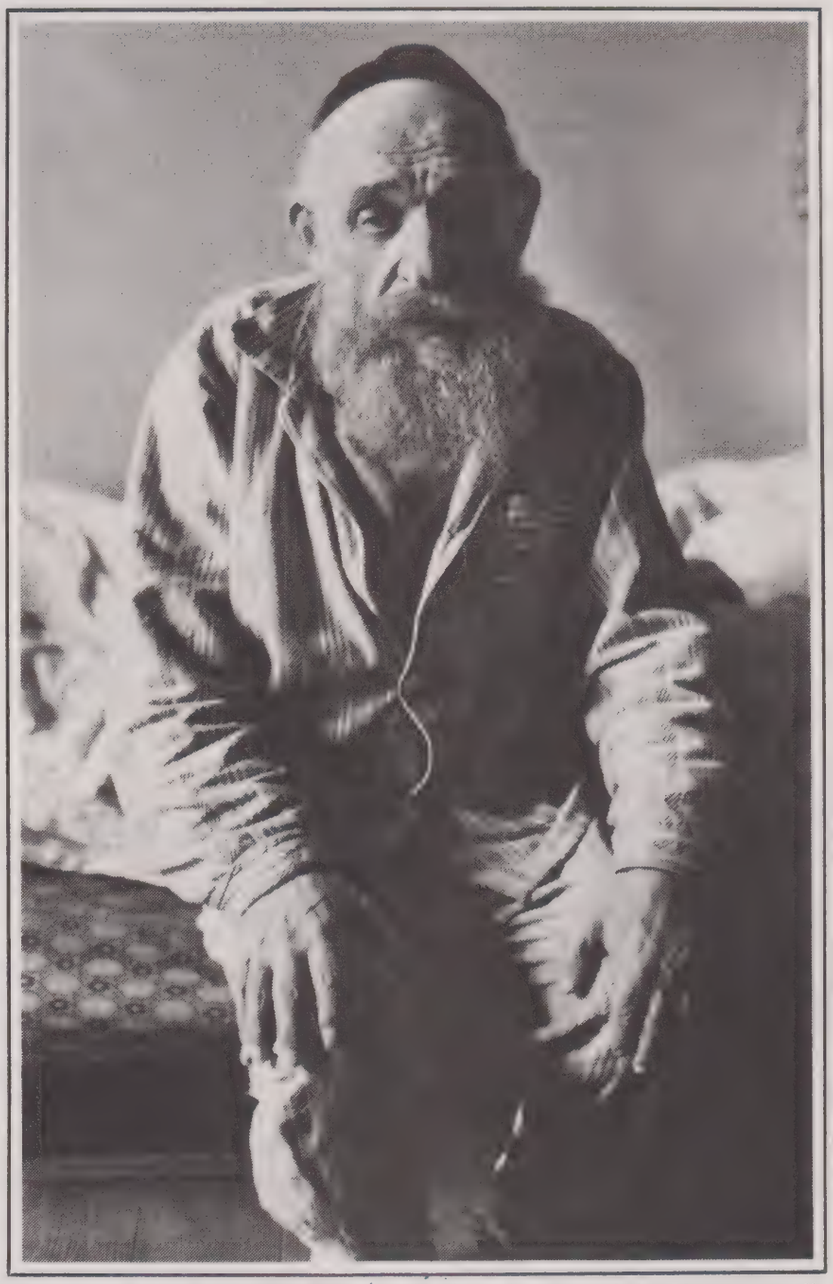


photo: Bob Stewart

An ailing Rabbi Moishe Szapiro — one of the three ritual slaughterers in all of Poland

"People ask us, 'did you get everything you wanted?' I think we got more." Jeff Cipin is talking about Horizon Film Productions **Generation to Generation**, an hour-long TV documentary — and an ambitious undertaking. Shot throughout much of Eastern Europe in the summer of '79, it concerns the remaining enclaves of Jewish communities in that part of the world.

The film is directed by Rebecca Rotenberg (a partner in Horizon with Cipin). "It is *not* a film primarily concerned with the Holocaust," she emphasizes. "It is concerned with what remains."

The realization of **Generation to Generation** followed a long period of incubation and research in Toronto, and a month-long, fact-finding, pre-production tour by director Rotenberg. Cinematographer Bob Stewart (who shared the camerawork with Cipin) describes the production as something of a logistical and administrative miracle.

Production began in Prague, Czechoslovakia, and moved through Poland and Hungary in the twenty-seven days (nineteen shooting days) of production. The crew was always in the watchful presence of someone from state television (whom, of course, the producers had to pay).

photo: Bob Stewart

A friend accompanies Nachum Sivjak (right) in singing Jewish sabbath melodies after daily minyan in the only remaining synagogue in Warsaw, Poland

DEREK SMITH LIMITED

Specialists in motion picture editing

a change for the better

Recent Productions

In Your Stride -Adidas
Data Centre -IBM
Oscar Peterson TV Special -CBC
Federal P.C. Commercials

Our address is 409 King St.W.

phone number (416)363-6876 or (416) 869-1781

Essentially, Cipin was responsible for filming the interviews, and Stewart, for recording the locales; "Giving them a sense of time and place," he says.

A total of 27,000 feet of film was shot; 7,500 feet of it as interview footage. Ultimately, the film will be structured around the interviews, with a narrator paraphrasing the translation in order to condense the vast amount of material. The producers' approach to the film was to treat the many dispersed Jewish communities as one. The production was an emotional experience for all. "The film can't be separated from our personal interest in the people there," says Cipin. "The most rewarding experience was to talk to other people in Hebrew — people you would normally consider as strangers aren't strangers at all. . ."

The producers define the common bond between the once populous and thriving communities as the simple fact that they were destroyed by the Holocaust. "What," asks Rotenberg, "will guarantee a continuity of the community? The greatest fear," she affirms "is being forgotten — they want their story told."

Stewart, who laughingly refers to himself as the "token wasp" on the crew was also evidently moved by the experience. He describes with emotion the filming of a decaying Jewish cemetery on the outskirts of Lodz, Poland; which was overrun by weeds, and characterized by broken headstones, because literally, there was no one left to take care of it. For Stewart, the trip was full of conflicting impressions. He was torn by the contrast between Eastern Europe's beauty — particularly the "old world" towns and villages — and the general sense of oppression which he affirms is real: "Everything is measured," he says. "It's so obvious, it's in the air. I tried to catch that on film."

Generation to Generation is presently in post-production; the producers envisage an August '80 release. Horizon had to raise funds beyond the original $90,000 of private money required, so as to see it through to completion. For the moment they are still dealing with the difficult task of editing the enormous amount of diverse footage they brought back with them. Cipin and Rotenberg's purpose was to "consider the problems facing the vanishing Jews of Eastern Europe" by "memorializing and documenting the remains of a rich and fascinating past." Their synopsis concludes with the following hope: "It will remain the challenge of those who are in a position to apply solutions and alternatives to act positively before it is too late."

Philip Jackson, filmmaker and owner of Lightscape Films, is currently working as a news editor at the CBC in Toronto.

photo: Bob Stewart

The old Jewish Cemetary of Prague consists of ten layers of graves, one on top of the other, with an estimated 12,000 people buried in 12 acres

photo: Bob Stewart

Bob Stewart filming a panorama of the city from the castle in Budapest, Hungary

photo: Bob Stewart

Auschwitz, Poland in 1979: a grim reminder

laser sidearms and radical chic

by james sanderson

The seventies — a movie decade characterized by exorbitant budgets, simple plots, and sensational effects: screenwriter James Sanderson considers some of the factors which influenced it, and what we might expect from the eighties.

Big budgets and special effects made for the "technological climax" sydrome in '70's films like *Alien*

In a dazzling maelstrom of special effects, films of the seventies are beginning to fade into the dusty galaxy of box office statistics. Around the world, audiences are eagerly awaiting a second decade of spectacular, expensive motion pictures. Since 1975, major American studios have made fewer and larger films, and recouped greater returns from them than ever before. Despite inflation, silver prices, or The Ayatollah, the trend seems likely to continue. Sequels to four budget giants of recent years, **Star Wars, Alien, Superman**, and **Star Trek**, are already in various stages of production or release. The screenplays of these films contain identifiable similarities — linear plots, exotic settings, stupifying special effects, and breathtaking climaxes. How high will budgets continue to soar? And what other subjects might be chosen to support the costs?

Admittedly, psychodrama, character study, and the complicated plot have enjoyed relative popularity during the past ten years. **M*A*S*H*, The Sting, Little Big Man, All The President's Men, One Flew Over The Cuckoo's Nest,** and **Kramer vs. Kramer** are but a few examples. But when viewed through the myopic perspective of the box office window, blockbuster films of the late seventies were unquestionably dominated by simplistic intention, big budgets, and special effects.

Perhaps the foundations of this trend were already in place when John Dean was deep-sixing the contents of Howard Hunt's safe. By 1976, encouraged by the success of extravaganzas such as **Airport, The Poseidon Adventure, The Godfather, The Exorcist,** and **Jaws**, (all top moneymakers in their years of release), studios scurried to jump on the bandwagon. They commissioned more elaborate special effects and selected flagship properties that catered to the syndrome. In a general way, these screenplays contained plots of a literary, rather than a cinematic origin. They were linear, uncomplicated, climactic, and even predictable once stripped of their technological wizardry. They represented a trend toward a more conservative formula, a formula tried and true, especially from the economic point of view.

It is a theory of Robert Altman's (and a great many other directors, to be sure), that film, as a medium, has yet to be fully understood by the people who control it. Screenplays, Altman observed, *could* be much more than visual extensions of literature; films much more than 'visual books'. This theory seems sound, if a little wistful. Basically, script plots are bound to deeply-rooted audience expectations of a literary nature: Introduction, Exposition, Climax, Aftermath. Obviously the relationship between film and literature is a venerable one. Consider, for example, the hundreds of classics optioned by studios in the first half of the twentieth century. **The Barrets of Wimpole Street, David Copperfield, The Best Years of Our Lives, Tom Sawyer, Anna Karenina**, and **Robin Hood** were all box office leaders in their years of release. Huxley, Steinbeck, G.B. Shaw, Faulkner, Fitzgerald and Hemingway were all contracted, at one time or another, by Hollywood, even if their brilliance was not always captured on celluloid.

Yet it was not only through early adaptations that the literary plotform gained popularity. Original screenplays that fit the 'mould' reinforced faith in the four-point structure. It seems that screenwriting has grown up as a kind of dependent child, unable to free itself from its literary antecedents. Screenwriters have been recognized not for their dramatic innovations as much as for their abilities to bring good, old-fashioned stories to the screen in a subtle or sophisticated way. This is not to say, of course, that thousands of films have not offered us new and very different kinds of narrative experimentation. Plotforms peculiar to film — complicated time distortions, cinema vérité, and documentaries, are appreciated and well-known, particularly in Europe. But over the years, audiences have proven that they are much less interested in a new form of art, than a refinement of an old one — literature. This idea is especially obvious in the screenplays of the past ten years.

Historically, the seventies was a decade of conservative cynicism which was to spawn laser sidearms, roller disco and radical chic. Films that were box office leaders, particularly since 1975, were characterized by plots that steadfastly adhered to the four-point literary form, embellished by revolutionary cinematic techniques. It seems apparent that specific reasons were responsible for the success of these simplified plots:

- First, upheavals in the sixties had already brought rebellion onto the feature screen. By the end of that decade, many 'new' and 'daring' social issues had already been sucked into the vapid maw of prime time television and become available for free.

KEY TO QUALITY

KEY TO CANADA'S
FINEST OPTICALS

FILM OPTICALS OF CANADA LTD.

410 ADELAIDE STREET WEST
TORONTO (416) 363-4987

MONTREAL (514) 937-2336
VANCOUVER (604) 687-4491

James Sanderson is a feature screenwriter in Toronto.

Where Canadian film comes together.

BELLEVUE Pathé

MONTREAL
Motion Picture Laboratories
& Sound Studios
Andre Collette, President
2000 Northcliff Ave.
Montreal, Quebec
H4A 3K5
Tel: (514) 484-1186

TORONTO
720 King St. West
Toronto, Ontario
M5V 2T3
Tel: (416) 364-3894

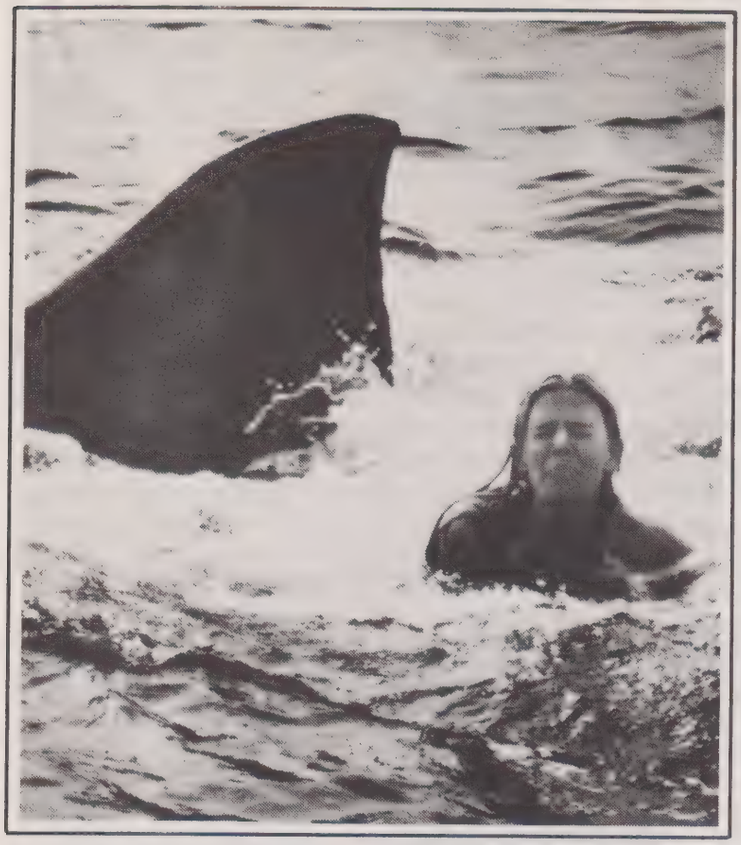
PATHÉ SOUND &
POST PRODUCTION CENTRE
Joe Grimaldi, vice-president
121 St. Patrick St.,
Toronto, Ontario M5T 1V3
Tel: (416) 598-2521

A DIVISION OF
ASTRAL BELLEVUE Pathé LIMITED

- Second, social change and rebellion became less fashionable. Ex-Hippies clogged the financial district sidewalks and office buildings. Peace power gave way to an Orwellian clamour for instant gratification. Perhaps it was a cynical desire to escape; one that seemed vaguely unsated even after you coked-up and ducked through the exit of Studio Fifty-Four.
- Finally, and most important, the technology of film production took off. Vastly improved mattes, computerized special effects, and cinematic improvements such as the Steadicam brought the realms of fantasy and realism closer together.

The results of these developments can be seen in the big-budget screenplays for which the decade will undoubtedly become famous. These were films costing upwards of twenty million dollars, films in which distributors *had* to have confidence. Conservatism enjoyed a renaissance, and four-part plotlines (or strings of them together, as in **Star Wars**), seemed safe. No longer did

Success spelled 'sequel' for recent film giants like *Star Wars, Superman, Jaws...* Third on the *Airport* runway was *"The Concorde" — Airport '79* above



No average fish story for the frantic Cindy Grover in *Jaws II*

The Eighties

If it is true that special effects and big budgets did foster a return to the literary plot in its simpler forms in the seventies, then what of the years to come? It seems reasonable that the technology of film production will continue to offer new and exciting ways to tell time-tested stories. The Translux Corporation of New York is already developing special theatres which will create space flight conditions during science fiction films, through the use of hydraulic lifts and G force simulation. Undoubtedly this kind of 'effects engineering' will be watched closely by directors, producers, and particularly screenwriters in the years to come. Some other risky predictions:

- Perhaps, among the budget giants at least, more elaborate plotlines will be tried. Greater risks taken with stories in which evil, for example, is made more fearful by devious action than by blind and simple power.
- Perhaps special effects will be used more to amplify character than to provide an extravagent climax.
- Perhaps subject focus will shift from future to past into the equally appealing, yet largely unexplored realm of historical magic. Alchemists, shamans, magicians, and visionaries of the 'sword and sorcery' genre seem likely to appear.
- And perhaps when Malrak ZAPS Kia with an immobilization ray in 1985, he will have something more astonishing in mind than just another grand scheme to take over the world.

We will see. ■

minute characterization, close attention to the division of knowledge, powerful subplotting, or concerns of probability rate top priority when big money was involved. Instead, heroes killed the monster, saved the world, rescued the heroine, and rode, or more accurately, flew, happily off into the sunset. Exotic setting and subject, fearsome, often natural forces of evil, and shattering climaxes became vehicles for mind-boggling special effects.

As an aside, it seems to be this last story element, the 'technological climax,' that provides the strongest bond between the budget giants. The climax lent itself perfectly to the support of new special effects. Time-tested situations could be dragged out, dusted off, electronically redressed, and made, sometimes delightfully, to work! The very nature of the climax itself was studied and exploited for unconscious payoffs — sometimes sexual. If this analysis seems oversensitive, consider a sequence in *Alien* in which the heroine supposedly vanquishes a space monster that has killed her crewmates. Alone in a small space shuttle, she makes her escape. Soon, close shots of her, panting and dishevelled, are intercut with a tremendous light show and a thunderous sound track as the mother ship (and with it the monster), self-destructs a few space miles away. Rarely have audiences been treated to such a simple and wholesome event so strangely and cleverly compelling. Without delving too deeply into the murky waters of subliminal seduction, suffice to say that the climax in Paramount's **Star Trek** also warrants a careful psychological examination. . .

Why cross the border?

Proparms Ltd.

isn't just a weaponry house anymore.

It's special effects.
Machinists.
Divers
Props. custom-builders.
Multilingual.
Budget conscious.
and
wholly Canadian.

Call us at
(514) 658-5207
or write:
Proparms Ltd.
2932 St. Therese Road,
Chambly, Que. J3L 2B2

clark on cue

by charles lazer

"Best Director" Bob Clark is too busy to let success go to his head. His current projects, and opinions on the industry are outlined in the following interview by Charles Lazer.

photo: Curt Kaufman

On location for *Tribute*, Jack Lemmon and Bob Clark perch on a piano bench to talk shop

Bob Clark isn't forty yet. He has just won a Genie award for his direction of **Murder by Decree**. He just finished shooting **Tribute**, starring Jack Lemmon, Robby Benson, Lee Remick and Colleen Dewhurst. And as if that's not enough, he is already into pre-production on **The Materese Circle**, based on the Robert Ludlum thriller, and a story of his own called **Porky's**, about growing up horny in America.

We talked on the set of **Tribute**, which has a family flavor to it. The cast and crew were relaxed because the shoot was a week ahead of schedule. Watching Lemmon work on a scene with Benson, Gale Garnett, John Carlin and Kim Cattrall was a delight. Clark joked that with a cast like this the best thing he could do would be to keep out of their way.

Clark has lived and worked in Canada since 1973, when he came here to co-produce and direct **Dead of Night**, starring John Marley and Lynn Carlin, for Quadrant. (He was up here once before when Quadrant picked up the world rights to his horror film, **Children Shouldn't Play with Dead Things**.) He ended up staying.

"I just fell in love with Toronto. I need the pulse of the city, but love the lush green of Toronto too. There was also a film industry here. It was young and it was raw, but that was alright. It gave me the opportunity to have control over what I do."

What he did was make movies. Bob Clark built his own career by making his own films. In 1974 he produced and directed **Black Christmas** starring Olivia Hussey, Keir Dullea and Margot Kidder. The film received good reviews and did well at the box office. Then he made **Breaking Point** with Robert Culp, and in 1979 **Murder by Decree** was released.

With a fine cast, including Christopher Plummer, James Mason and Geneviève Bujold, **Murder by Decree** has received international recognition, in addition to the Genie award for director Clark. **Tribute** is the first film that he has directed without producing. And he is enjoying that luxury: "It's a hell of a lot easier!

"Most of the hard work is the producing. The enjoyable work is the directing. It's numbingly difficult, but almost always rewarding and fulfilling."

His experience as a producer has helped him work to the rigid demands of a shooting schedule. "I come to the directing completely prepared, so that I can meet the schedule. I expect to have my cut of **Tribute** in three weeks. On **Murder by Decree** we had an answer print in twelve weeks!

"My editors keep up with me so that we know things are working. If they're not, we pick up the pieces. I know exactly what I want when I'm shooting, so I don't give myself a lot of choices, and I don't shoot standard coverage.

"In every scene I drive for a single cut point — a point where I expect to cut. The cut is a delusion. I avoid cuts unless they are there to drive a scene.

"But basically, if you've got two great actors in a great scene, you want to keep those two great actors in the frame and change the frame, change the background, and let the scene come to you, instead of cutting. If the actors are working, let them work.

"Great actors like Jack Lemmon, Christopher Plummer and James Mason really understand just how the camera helps them, how valuable the dimensions of a shot can be. So instead of fighting the camera and the technical necessities of the shot, they enhance it.

"But in order for me to do the type of shooting I do, with gracefully-moving camera shots, the actors have to know how to play to the camera. And the director has to plan every shot. I plan every shot in the film before I start shooting. I adjust a lot, but it's easier to adjust when you've got a plan to begin with."

Clark's career has been spectacular, and he feels that films like **Murder by Decree** and **Tribute** are tremendously beneficial to the development of the Canadian film industry.

"I think **Murder by Decree** was terrific for the industry here, because it was a film admired around the world. It was an innately Canadian film — created by, produced by, and controlled by Canadians. It just happened to have been shot in England.

"**Tribute** is a little different. Isn't one of the greatest resources the writer? And Bernard Slade is still a Canadian. I don't care if he's written in America, he's still a Canadian. In that regard, I'm glad it came here. If it's a hit, it'll do us a lot of good.

"Nothing helped more than **Meatballs**, and I liked it, too. What a difference that makes!

Charles Lazer is a free-lance screenwriter and producer currently working on projects in Toronto and Montreal.

RECHERCHÉ(E)
1 CINÉASTE D'ANIMATION D'EXPÉRIENCE
VOULANT RÉALISER SON PREMIER FILM ANIMÉ PROFESSIONNEL
Pour tous renseignements, écrire (vite, vite, vite) à:
Le Studio d'Animation
Office national du film du Canada
C.P. 6100, succursale A
Montréal, Qué. H3C 3H5
Office national du film du Canada
National Film Board of Canada

"If our industry becomes strong enough, then the indigenous films will be made — things like the Donnelly story, Margaret Atwood's material. Does anyone want her to be merely Canadian? Not at all! She's much larger than that!

"But there are severe problems with indigenous talent, with ACTRA. And we can't ignore their problems. Their cries are justified. Unfortunately, they've been so abused that they're not in the frame of mind to wait any longer. And I can't say that I blame them. We have to address ourselves to that problem."

The irony of Bob Clark's position is that **Tribute** was the focus of the bitterest ACTRA/producer confrontation in years. The negotiations between producers Drabinsky and Michaels, and ACTRA, over permits for the American stars in **Tribute** were long and, as reported in the press, occasionally acrimonious. Then, their use of Canadians who were working mostly outside Canada at the time, didn't soothe ACTRA's feelings — and incensed many local actors.

"It's a very tough question. I have a lot of trouble accepting the position that would consider people who moved out of the country not to be Canadians. They deserve to work in this industry; they are still a strong part of this industry, even though they've gone on to make careers elsewhere. They can't be blamed; they're Canadians, too.

"But at the same time, the local talent is being very badly served. No reasonable person could question that. I think that ACTRA has to take exactly the stand it took, and the producers have to fight back.

"It's like a democracy. Each body has to keep straining and protecting its own interests, but not, I hope, to the detriment of the whole body. It's a growing, living, breathing thing. Let's not cut its throat because things aren't perfect."

The continued growth of a commercial film industry in Canada is very important to Clark, and the Capital Cost Allowance is vital. But one must be careful.

"Don't kid yourself for one second that ending the tax shelter won't end the industry — as a world force. Then you'll have a small indigenous industry which will produce some very nice films, but it won't be a force, and it won't be a business.

"I think producers (here) have a right to get comparable salaries to the market they compete in. If they take more than that, then I'd like to have some questions answered myself. Just because a Canadian is producing a film, I don't think he should suddenly get twice as much as he would get in the States or England. I hope other people are screaming about this, because as a producer, I scream.

"I get in the States exactly what I get in Canada, not a dime more or less, and it's a lot. But I don't say in Canada I get more because you need me. That's nonsense! There are some actors doing that and that's reprehensible. Your fee is based on what your market value is anywhere in the world."

Bob Clark doesn't have to worry. Anywhere in the world his market value is going up. ■

821 Kipling Avenue
Toronto, Ont. M8Z 5G8
Phone: 416-233-1101

Kingsway Film Equipment Ltd.

Warehouses in Toronto and Vancouver.
Service across the country.

8606 Fraser Street
Vancouver, B.C. V6K 1N7
Phone: 604-324-7988

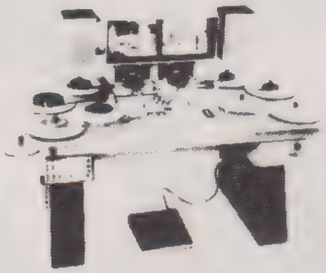
AATON

The quiet revolution. Average noise level less than 28 dB. Aaton exposuremeter with accurate reading whatever the camera speed, including variable.

Totally integrated video viewing system which allows the orientable viewfinder to retain total freedom of movement. Clear and coded numerals for time marking without increasing the overall dimensions of the camera.

ST 921

The state of the art in 16mm film editing tables, featuring digital counters, 18-faced prism for flickerfree picture, 30 watt amplifier with volume treble and bass controls, 3 motor drive system locked to line frequency, 240 tps rewind speed.



Also available with EBU time code, automatic start marking system, stereo sound reproduction, electronic interlock to other machines.

STEENBECK

friendly software

by david sharpe

Production managers, take heart! A new computer is coming to your rescue. Not only will it allow for last-minute changes, it will soon revolutionize the industry.

Listen to production manager (PM) Bert Gold of Warners, faced with what he calls "the greatest jig-saw puzzle in the world, always with pieces missing." PMs hire the people, find equipment, plot locations, cater, schedule, get the pieces — and go to pieces. "Why doesn't it work?" Gold cries out. "Why? Why? Why? I rack my brains, toss all night."

Two Toronto men paid dues on production teams and decided there had to be a better way. "The film industry has cameras that could shoot in caves," says Tim Hurson, thirty-three, "but with all the super-sophistication, the industry still uses caveman tactics. Production management with its strip-boards and breakdown sheets — that is a stunning example of something old." When Hurson met Rob Lockwood, thirty-eight, they formed Screen Data Systems (SDS) and in the last thirty months, have begun to beat a path for PMs into the twentieth century. With the help of a computer on Lombard Street, they offer a service unique to North America, and to their knowledge, unique to the world.

"Even the most extensive computer in the studios of Hollywood is oriented to administration, not production. A fellow there tried five years ago to set up something like this, and got nowhere," says Hurson in their windowless office on Yonge Street.

In seventy-two hours, SDS can enter a screenplay into a word-processor; provide a complete resource analysis including a scene-by-scene list of cast, locations, props, ambience, wardrobe, vehicles, animals, and special effects, then provide a location-by-location list of the same; and compile a cross-plot for display on a wall. This is the script breakdown that a PM needs up to two weeks to complete. Then SDS can schedule the shooting by locations, time of day, availability of actors, weather conditions, holidays, or by whatever circumstances may affect production. Before filming starts, producers can play with variables in their plans and print out (one every ten minutes) any number of alternatives.

But that's not all. During filming, SDS can revise shooting schedules in the midst of emergencies with Spock-like calm, inform when to call the actors in the morning, and give daily reports. Those reports solve Bert Gold's complaint that "the only person who really knows if you're on schedule is a little clerk in a little office somewhere." For the accountant, an "interactive system" using a portable terminal can compare expected with actual daily costs, per-item; warn of end conditions based on current trends; keep a general ledger; and record cash flow and payroll down to the last "focus no. 2, trainee." "There is an exquisite audit trail," says Hurson with pride, "which is more important as films become publicly financed." Post-production clean-up of things like T-4 slips, usually a matter of several man-months, is ready the day the production ends.

Dino de Laurentiis used the system for several pilots in Hollywood and Rob Lockwood, while assistant director for *Silence of the North*, did its script breakdown by computer. But the first major on-site test for SDS has been the film, **Death Hunt**, with producer Murray Shostak and production manager Bob Baylis. "They were absolutely wonderful," says Hurson. "They rode with us the whole way even though they were going to a remote location, far away from support in case of problems. Just now they're shooting in Banff (May '80), and in a little hotel there, they've got a computer terminal in their bathroom!" The crew of **Death Hunt** has since returned from Banff, and Shostak endorses the result: "We still kept back-up accounting, but next time we'll be more confident.

"Rob and I," says Hurson, "are not computer-men. When we began, the experts wanted to do programs that were logical to them, and that was fine for the computer, but not for us humans. We needed software that was 'friendly' — from a humanized computer. We even try to print the breakdown in a form as traditional as possible."

The two self-confessed gadget-freaks learned quickly how fast, accurate, and *dumb* a computer can be. Though it could shuffle data for them faster than any cardshark, it thought "Keep a watch on him" referred to a prop. The computer had to be "taught" the difference between noun and verb. Using more than one name for a prop completely flummoxed the machine; in **Conan**, one of the de Laurentiis productions, a jewel was both "The Eye of the Serpent" and "The Green

---

David Sharpe is a Toronto free-lancer, and short story author, who wrote his M.A. thesis on ***Joyce and Film: Use of Montage in Ulysses*** *at the University of Alberta in Edmonton.*

Stone," and in one scene, spilled onto a table in the midst of ordinary jewels. By a process called Resource Rationalization, all the alternate names of the same thing were combined in one. On the other hand, a character through time had to be distinguished, young from old.

If a character reported that "Harry was hit by a baseball bat," the early breakdowns would include Harry as an actor, and a baseball bat as a prop — that is, *after* the problem of two-word labels had been solved: earlier, the prop list would have included a baseball and a bat separately, and at the worst, the bat would have joined the list of animals required. Now, the software divides mention-within-dialogue from actual appearances, and multiple-word labels such as "broken cognac bottle" are used with ease. Also, the computer had to be informed that camera directions such as 'Point-of-view' did not create a character named POV, and that 'TV' was not an instruction.

All of these language skills were developed by Lockwood and Hurson, but still, the processing does not replace creative judgment. "The script must be precise," says Hurson. "If a script calls for a crowded restaurant, the extras must be mentioned" or the PM must notice the omission. "The computer is not replacing any talent; it's simply doing the busywork that leaves the production manager free for a whole series of evaluations."

Producers in Hollywood have predicted that computer breakdowns will improve scripts simply by providing a format that can become standard for the industry. Writers and producers, says Abby Singer (PM for MTM Enterprises), "create catastrophes by approving scripts that are wonderfully written, but horrendously *over*written. . . We plead with producers to simplify scripts before shooting." With a computer breakdown in a standard format, the creative team can see trouble spots before it's too late. The breakdown becomes "script illumination," and shows the relative importance of settings and characters. Later, Hurson thinks thematic work by computer may be possible, where a writer can create a "shell" of constraints to write within — say 75% screentime for a major character, a balance of light and dark, and a pattern of climaxes.

SDS has a competitive lead of two years, and intends to "run with it" through strong research and development. Until now, Lockwood and Hurson have invested their own funds and found some CFDC support in the early stages. "It saddens me," Hurson reflects, "that the response to us in Hollywood is ten times as strong as it is here — and it's a Canadian thing! There are some 300 producers in Hollywood — and they're wowed! They take risks; they tell you 'That's good' or 'That's crap.' "

Hurson expects SDS will open a branch in Hollywood, and when that happens, the system will become, to some extent, 'certified.' "If we are recognized elsewhere, then Canadians will notice us; even the large bureaucracies like the CBC. At present, it's much easier to approach the entrepreneurial producers rather than the bureaucracies, where there's a problem in even *finding* the decision-makers.

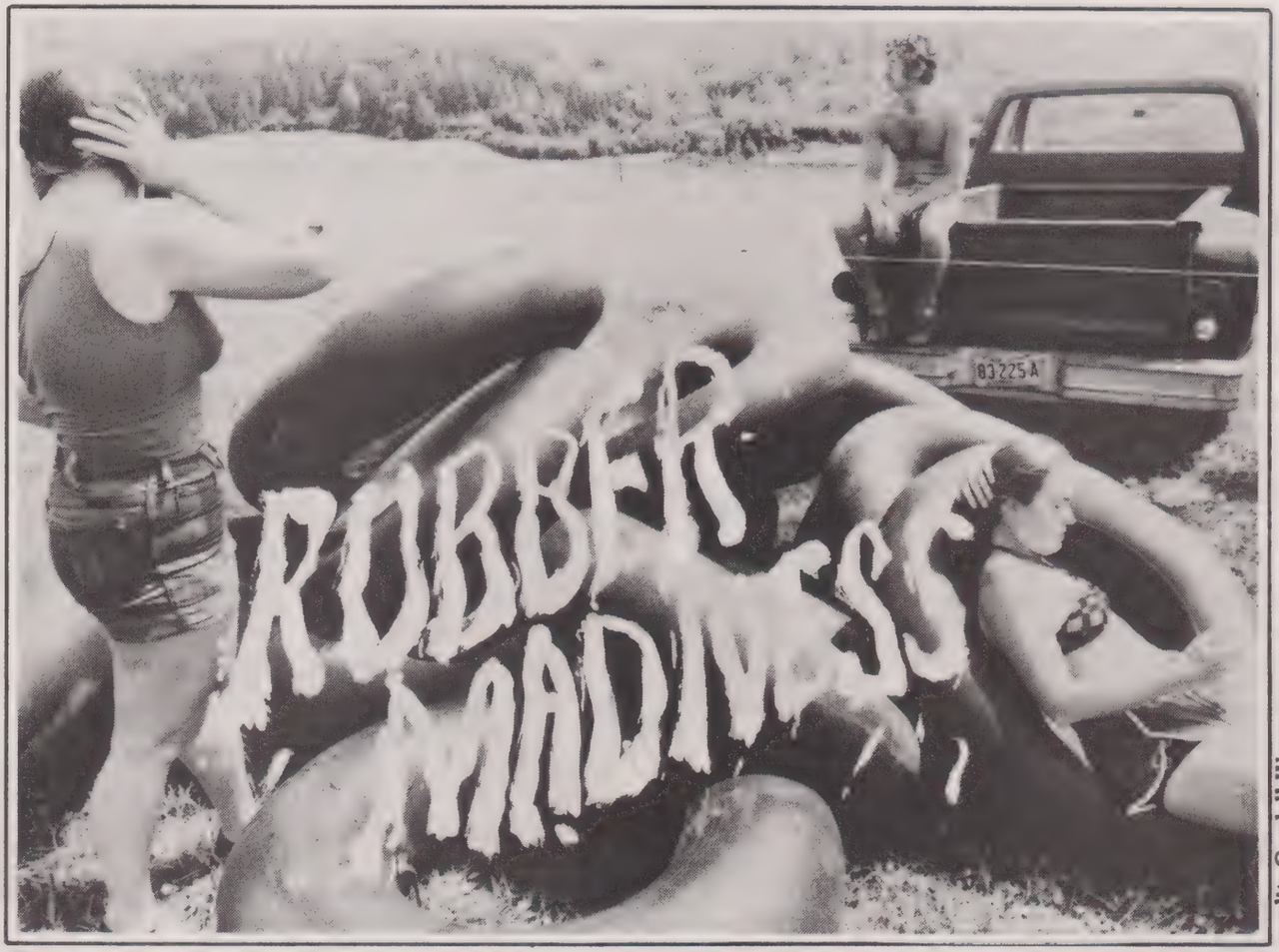
"But please, don't think I'm bad-mouthing Canadians. The underpinnings of an industry are here; there are producers willing to risk some set-backs and offer perspective. I just wish there were more."

Working on a script breakdown, Jim Hurson scans read-outs from his "friendly software"

eastern extracts

by christopher majka

Atlantic filmmaking is coming into its own. Christopher Majka highlights some of the historical roots, and current action centres representative of the Maritime mosaic, and includes Newfoundland in his preview of a forthcoming Atlantic film tour.



credit: Cordell Wynne

Time to roll out those lazy, hazy, crazy days of summer for this group of rubber freaks in Cordell Wynne's new film *Rubber Madness*

The last several years have seen the emergence of a dynamic cinematic movement in the Maritimes, characterized by the growing number of filmmakers in this area who are breaking out of the 'regional' mould to deal, in a mature and professional way, with a wider variety of issues. An increasing sense of self-assuredness is expressing itself in a variety of media.

For the most part, the history of cinematography goes back to the formation of the Atlantic Filmmakers' Co-operative (AFMCO) — the largest, and in some respects the most diverse of the co-operatives in the country. When it was established in 1974, there were varied and diverging views on what filmmaking in the Maritimes should be. Gradually, however, a certain consensus was reached, which allowed the Co-op to become a forum for a small but dedicated group of people. Together they work on their own vision of cinema, learn from each other, and achieve positive results. In the last six years the members of the Co-op have made roughly twenty-eight films, and several more are just being released. Documentary, drama, animation, and experimental films have all been produced, ranging in length from three minutes to over one hour.

In **Voices from the Landscape** (1975), **Two Brothers** (1976), and **Island Memories** (1978), John Brett has made a triptych of films which explore the lives and customs of the Acadian people of Morris and Surrettes Islands in Nova Scotia. They are sensitive and perceptive documentaries of these people and their changing way of life. Neil Livingston's film **Budworks** (1978) is a comprehensive documentary delving into the issues and controversy surrounding the annual spraying of forests in Eastern Canada for the spruce budworm. Ken Pittman's **Gene** (1977), and **George** (1978), are both short dramas which deal with man's response to the alienation, boredom, and dissatisfaction of modern society.

Not only has the work of AFMCO been beneficial *per se*, but its presence has stimulated a variety of other projects. In six years many of the members have matured their vision, refined their techniques and ideas, and moved out into tangential projects.

The work of AFMCO has not been confined to production. The Co-op has held innumerable workshops from Parrsboro to Pictou, for school children, teachers, university students, and simply for interested people. Subjects have ranged from censorship, to film use for teachers, to film production. Its 'visiting artists' program has included such people as Donald Brittain, Caroline Leaf, Joyce Weiland and Byron Black. Co-op members have also been instructing a film course, offered by the Nova Scotia College of Art and Design. Of major importance to film lovers in Halifax, Wormwoods Cinema (run by AFMCO), shows alternative films and organizes special events and festivals.

In the last year, two other co-operatives have been founded in the Maritimes. The New Brunswick Film Cooperative in Fredericton has only recently acquired a space; however, work is already underway on several projects including an animation film, a co-production with the NFB and the National Museum of Man on the Maliseet Indians of New Brunswick, and a documentary ethnic film called **Friday Night at Baba's** by Saint John filmmaker Richard Davis.

The Association Acadienne du Cinéma

Christopher Majka is a free-lancer writer, broadcaster, and photographer based in Halifax, Nova Scotia. He has worked around the world, from Peru to Iran, as an oceanographer and biologist. He has a special interest in Eastern European film, and has recently returned from a six-month stay in Poland and the Soviet Union.

'made in the maritimes'

As a natural outgrowth of the activities of the Atlantic Filmmakers Co-operative (AFMCO), and very much in the tradition of the Co-op, Lionel Simmons, Bill McGillivray, and Gordon Parsons have founded a production company called Picture Plant. As founding members of the Co-op, Simmons and McGillivray have had considerable input into its activities and orientation. They feel that it is important for the Co-op to be both an ambient and open forum, where beginning filmmakers can become involved in a relaxed and easy exploration of film. For this reason the trio has moved outside of the Co-op structure for their most recent projects — which fall into a more formal, larger-scale, and less experimental category.

Picture Plant's first production was **Aerial View**, a one-hour dramatic film produced on a shoestring budget of $22,000. It tells the story of an architect who forsakes his practice to reaffirm the integrity of his own ideals, describing the effects this has on his life and his relationships with people.

Simmons, McGillivray and Parsons believe in the importance of an indigenous film culture to a region, and share a conviction that films of quality, which are interesting and deal with contemporary social and political issues, can be made modestly. Thus, Picture Plant does not view its current level of activity as a springboard to 'bigger' ventures.

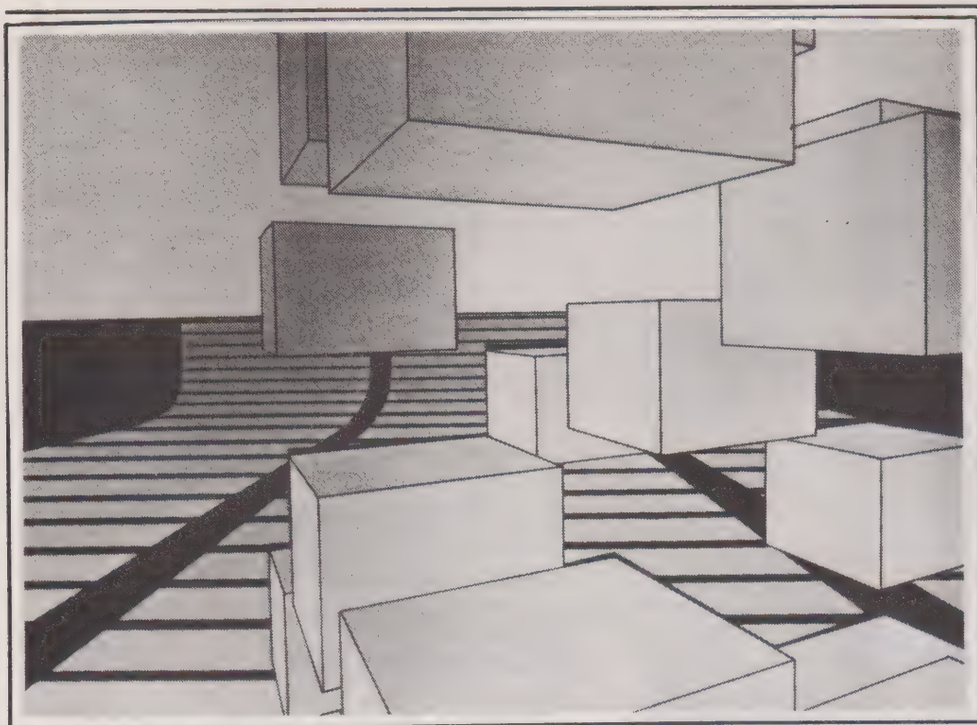
With a $40,000 grant from the Canada Council the group is embarking upon a second project — set in the context of a trans-continental train voyage — which will involve psychological themes as well as media manipulation.

Says Parsons, "I would like to reveal a lot of the mystery of film, whereby people will be able to see that film is, in large measure, a technical process. One of the most disturbing factors is the public's lack of knowledge on how film is produced, propagated, and manipulated. An intelligent audience must understand these aspects of film." This theme will be incorporated into their next, full-length feature film, which they also hope to complete on a low budget.

This educational impulse is not confined to this new production. It has been, and continues to be an important element of the functioning of AFMCO. Bill McGillivray sums it up:

"You can't be involved in making alternative films and expect that an

→



credit: Floyd Gillis

It's anyone's guess which end is up, in Floyd Gillis' new animation film *Perspectives*, produced by Doomsday Studios

audience will appear from nowhere. One has to go out and educate people."

●

From beneath the waters of the North Atlantic comes Surfacing Films — with a production about a Canadian submarine in World War II. Called **South Pacific, 1941**, it is the creation of Paul Donovan who, after studying at the London International Film School, returned to Halifax and teamed up with brother Michael to form Surfacing. With the script for **South Pacific** under his arm, he went looking for funds to turn it into a feature-length 35mm film. After great persistence they managed to raise the $445,000 (which was the film's budget) despite the fact that their application to the CFDC had been turned down.

South Pacific, 1941 first screened this year at the Film Market in Cannes, and the Donovan brothers are now awaiting critical feedback. (As yet, Canadian distribution plans are uncertain.)

As Maritimers, they are interested in further exploring Maritime history and culture through film. They hope to produce one feature-length 35mm film a year, which, despite being made in this region, will appeal to and reach a wider audience. For this to happen, they place an important emphasis on the financial potential of their projects. Says Michael, "We feel there is a world-wide structure for 35mm feature-length films, and so what we want to express should be structured to fit into that, and it will find its best audience if it does so. Hopefully, it will also give us the financial solvency to continue." They are convinced that it is possible to produce films of integrity, which will also draw wide audiences and be financially successful.

The script for their second project is already completed, and if funds can be found they will start filming **Imalone** sometime later this year. A Canadian rum-runner which was sunk by the Americans off the coast of Louisiana in 1929, the *Imalone* sparked an international scandal between the USA, Canada, Great Britain, and France. Filming of the story will be done largely in Lunenberg and Chester, Nova Scotia.

●

→

is just setting up shop in Moncton, with the aid of a Canada Council grant. This is a group of Acadian people who are interested in producing films as well as establishing an alternative cinema. For the time being, production will be in Super 8, to allow people to train in film techniques.

Large-scale productions are also beginning to make an appearance in the Maritimes. Surfacing Films is a feature film production studio founded by two Halifax brothers, Paul and Michael Donovan. They have already completed their first feature, **South Pacific, 1941** (See *Cinema Canada* April/May 1980), and are now working on their second.

The east coast film scene is an exciting one. Co-operatives, independent filmmakers, animation studios and feature film commercial productions are all a part of the picture; and the projects are as diverse as the people and organizations involved. Despite their differences, those involved share the conviction that first-rate cinema can be produced in this area, and that it will have significance for audiences both in, and outside the Maritimes.

LAMPS

Sylvania, G.E., Osram, Thorn
Rosco and Lee Filters
Mole-Richardson
Iddings Paints

Largest stock of
lamps available for
motion picture and video use.
Overnight service to
Nova Scotia, New Brunswick
and Quebec.
Call or write for a free catalogue.

Barbizon Light
of New England, Inc.
3, Draper St., Woburn, Mass.
01801 USA (617) 935-3920

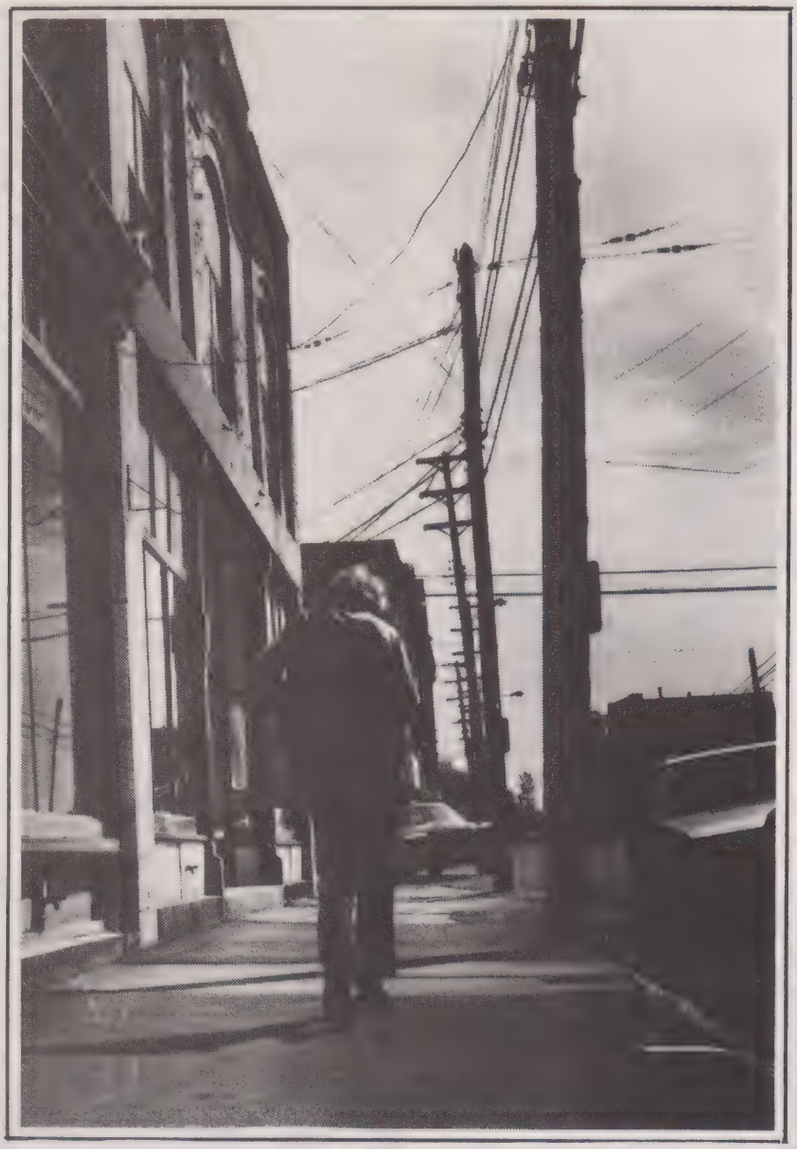


photo: Douglas Pope

A "crisp-witted antiquarian" holds center stage in Douglas Pope's **Rude Questions**. Bill McGillivray orchestrates the action in his feature film, **Aerial View.**

In a small, unassuming house on a Fredericton side street lives Arthur Makosinski, a filmmaker and electronics wizard who has a personal and distinctive approach to cinema. He began his filmmaking experience in the mid-sixties with a series of short 16mm musical films, which he produced, more or less as a hobby, with his own money. In 1972 he won several awards and this prompted him to move toward more ambitious productions. He has now completed some twenty-five films including **Ski Peru** and **Skateboard Peru**, both filmed in Peru in 1978. The first is a twenty-eight minute 16mm film concerning an attempt to ski down Mount Huascaran, the highest peak in the Peruvian Andes. Rights to the film have been sold in Canada, Japan, Scotland and England. The latter film is a more experimental one, of the director's skateboard ride down from one of the highest passes in the Andes.

Makosinksi's other recent films include **Pierre Jean Louis**, a film shot in Lamequé, New Brunswick, about an Acadian man; and, **Those Wild, Wild Mushrooms**, a dramatic film about collecting wild mushrooms. In this humorous film, the half-Polish, half-Armenian Makosinski, draws upon some of his own cultural traditions.

As a latter-day backroom inventor, his creativity has spilled over into his cinematic ventures. He is in the process of building a computer-type electronic synthesizer which he will use to produce the sound tracks for some of his films. During the filming of **Skateboard Peru** he needed an extremely small, lightweight, 16mm film camera which could be used, for example, on a skateboard. Unable to find one on the market he started work, and the "Dupka" was born. It weighs a mere two pounds and has only three moving parts. Having built a couple of prototypes he hopes to produce a limited number in the future.

Makosinski has already found a portion of the funding that he will require for his next cinematic venture. He plans to make a film about the people of Armenia and Georgia in the Soviet Union (some of whom live to be 130 and 140 years old) and the reasons for their renowned longevity.

●

Ramuna McDonald is a sparkling, energetic Lithuanian who has drawn together a group of imaginative people to form Doomsday, a year-old animation studio in Halifax. Although the name might strike a bleak and foreboding chord in some, Doomsday represents one of the brightest and most active places in the city.

Ramuna thinks of herself, principally, as an experimental filmmaker, but her productions include **Regan's Cove** (1976), a short dramatic film set in a small Nova Scotia fishing village; and **Spirits of an Amber Past** (1977), a delightful and captivating documentary of Lithuanian folk art in Canada.

She had been interested in animated film for some time. The discovery of an unused animation stand and camera at Dalhousie University was just the spark she needed. The result was Doomsday, which now has five projects in various stages of completion and several more on the go.

A heavily-animated film about local artist Sarah Jackson was made with NFB assistance and is ready for release, as is a short vignette about Halifax called **Barometer Falling. Perspectives**, a short film by Floyd Gillis is a delightful and analytical view of streetscapes and their components. In the can, but as yet unedited, is Ramuna's experimental dance film called **Substance**, and on the drawing board is **God's Island** which will treat the history and landscape of Prince Edward Island as seen through the art of island painter A.L. Morrison.

●

Eloquent, dialectical, political, intense, serious, and critical are all adjectives which apply to Tom Burger and Bill McKiggen. They have a well-honed and specific approach to film which is highly political, issue-oriented and →

atlantic film sampler

. . . A film combining a Russian, Chekhov-style psychodrama with a searing look at an alcohol/coffee dazed group of freaks complete with transvestite ? Could anyone produce such an insane juxtaposition ? Only the Newfoundland Independent Film Makers' Co-operative (NIFCO) could, and has; and the hilarious result directed by Mike Jones, called **Dolly Cake**, is only one of a group of films that you can see on an upcoming cross-Canada tour. The Atlantic Filmmakers' Co-operative (AFMCO) has included it in an Atlantic Provinces Film Sampler that it has put together. There will be two, ninety-minute collections of some of the most recent work from east coast filmmakers.

Another film by Mike Jones, called **Morning**, explores the sights and sounds of an awakening St. John's. Fellow Newfoundlander Mike Riggio has made a short optically-printed experimental film showing two people who pass but never meet. Derek Norman takes a two-minute mystical look at the winter landings of Dovkies in his film **Bullbird**.

One of the highlights of the tour will be Bill McGillivray's hour-long drama called **Aerial View**. Beautifully acted and beautifully filmed, it is an important film about personal integrity and human relationships set in a Maritime context. Film critic Peter Harcourt has written, "Though its range is modest and its tone quiet, **Aerial View** is a mini-masterpiece — a supreme justification of regional filmmaking and a distinguished example

of a film that is original, sensitive, beautifully crafted, and totally Canadian."

A peculiar form of Nova Scotia insanity is chronicled in Cordell Wynne's **Rubber Madness.** Down the Gaspereau River every summer go countless thousands of inner tubes bearing singing, laughing, drinking people, and this film captures a little of this crazy joyful event. This same spirit of madness pervades Paul Micheltree's **Jump Run**. Don't forget to bring your parachute, because it will take your breath away!

There are several short films from new filmmakers at AFMCO. One of these is Claire Henry's simple but imaginative film called **Billy Doucette's Hornpipe**, which in some nice way manages to capture the rhythm of this toe-tapping fiddle tune. Doug Pope's **Rude Questions** is a curious and mysterious look at the life of a crisp-witted antiquarian. **The Crystal Comedy** by Shean Whalen is essentially a visual allegory set to music. This film explores two different kinds of love relationships, one sensual and immediate, the other estranged.

Two dramas by AFMCO members are **Paradise** and **Education of a Young Boy**. In the former, a professor, his graduate student, and a friend find themselves caught in the flow of interwoven sexual relationships, and Charles Lapp manages several new twists on the Adam and Eve story. The latter film by Ken Pittman, is a multi-level complex of images and sounds in which life and death are referred to as the central dynamics of the learning process.

The films will be exhibited in about fifteen theatres across Canada, from Québec City in June to Vancouver by late-July, and then back to the Atlantic Provinces in September. Watch for them.

action-based, and they are critical of those who they feel back off from dealing with the tough and central issues of today's society. They sustain a belief in the possibility of video and film as tools to help community and labour groups achieve their educational and organizational goals. Although they are AFMCO members, their work lies outside the main tradition of the Co-op.

Tom Burger has a wide background in film-related activities. He worked as a soundman for such films as **Revolution in the Electric Family** and **Zero the Fool**, and later as a cameraman for Patrick Watson's **Witness to Yesterday** series. He also directed and filmed a CBC vignette about Bruce Cockburn and his music. Bill McKiggen has been an action-oriented community worker from the copper mines of northern Saskatchewan to the fish-plants of the south coast of Newfoundland. Together they have collaborated on a series of productions dealing with labour and trade union history in the Maritimes. Their first project, a video piece entitled **Work and Wages** was produced through the Video Theatre in Halifax and deals with the problem of unemployment in the Maritimes. Says Burger, "We wanted to communicate the shared experience of unemployment. It's not *you* (the unemployed person) who has the problem, but our society and institutions. We wanted to personalize it; to communicate a commonality of cause."

A more ambitious venture, a just-released half-hour production called **The Finest Kind**, deals with the 1939 Lockeport Fishermen's Union strike, and the concerted effort made by the local fish companies to break it and the union. This video tape has been sold to the Nova Scotia Education Department.

Burger and McKiggen have already begun work on a third film, this time in 16mm, which will deal more generally, from a labour standpoint, with fishermen's issues and union formation in the Maritime provinces.

●

The range of scope of the films made in the east is great, and the picture they give of the Maritimes is a complex one. It would be hard to identify any central theme, or themes, or find any unity of vision in these films. yet the Maritimes have a profound and distinctive influence on those who are born, or come to live here. These filmmakers speak from within that influence. There is a quality of both humor and pathos, resignation and anger, exuberance and fidelity, reflected in these films which is characteristic of this fog-shrouded coast. Canada, take note of your children. ■

***Aerial View* cinematographer, Lionel Simmons (far left) watches from the sidelines as the crew prepares for the next shot**

BOOKSHELF

by george l. george

Aspects of Cinema

In **Crime Movies**, Carlos Clarens makes an incisive exploration of the historic events that have influenced the genre since the beginning of the century. Describing its evolution under social and political pressures (Prohibition, Depression, war), Clarens provides an exceptionally illuminating interpretation of a significant segment of film history (Norton $16.95/8.95).

A fascinating tale, **The Making of Star Trek — The Motion Picture** by Susan Sackett and producer Gene Roddenberry, narrates the eventful progress of the production. Particularly interesting are the technical problems involved in a 23rd century environment, the inventive special and optical effects, the script and casting difficulties, all eventually surmounted by the faith and energy of a dedicated crew (Pocker Books $14.95/7.95).

A well-researched and comprehensive survey by John Brosnan, **Future Tense** deals expertly with the science fiction film genre. It covers knowledgeably its history, content and technique from its origins to the present (St. Martin's $7.95).

Assessing the film medium's achievements of the 50s, Adam Garbicz and Jacek Klinowski adopt, in Volume II of **Cinema, the Magic Vehicle** a thoughtful movie-by-movie approach involving over 300 representative films, at a time when new concepts and treatment took over. Volume I covered cinema through 1949 (Scarecrow $25).

Movie musicologist Tony Thomas' **Film Score** is an expert appraisal of 20 eminent Hollywood composers and their style characteristics in writing music for the cinema. A well-documented text about an often neglected element of filmmaking (Barnes $14.50).

Mel London, an experienced filmmaker, offers an updated edition of his classical **Getting Into Film**. His book is filled with invaluable information for those seeking a career in movies, whether creative or technical, in features, documentaries, industrial and government films, television shows and commercials (Ballantine $9.95).

The skills needed for preparing a marketable film presentation convincing to potential investors, are distilled in **How To Sell Your Film Project** by Henry Beckman, a well-planned text replete with sample forms, budget charts and other relevant material (Pinnacle $9.95).

A huge reference work, **The Film Buff's Checklist of Motion Pictures (1912-1970),** ably edited by D. Richard Baer, lists over 19,000 theatrical features and provides basic credits, as well as an "entertainment rating" reflecting the editor's taste and judgment (Hollywood Film Archive, 8344 Melrose Ave., Hollywood, CA 90069 ; library binding $25.95, hardcover $19.95).

Personalities On Parade

In **The Hollywood Greats**, Barry Newman researches in depth the background of movie stars in order to assess the impact of their life style on a movie-conscious society. Gable, Crawford, Cooper, Bogart, Colman, Tracy, Harlow, Garland and Laughton serve as guinea pigs in this experiment (Franklin Watts $12.95).

Actor Robert Stack's effusive autobiography **Straight Shooting** (written with Mark Evans) reveals with commendable candor peccadillos he committed or witnessed in his tolerant and entertaining memoirs of life in Hollywood (Macmillan $12.95). In **John Wayne**, Sam Shaw displays tasteful photographs (many his own) of the late star accompanied by interesting comments on Duke's work and demeanor (Bookthrift $7.98).

Three ages of the cinema (stardom division) are represented in recent biographies. The classical era is personified by **The Divine Garbo**, an engaging text-and-picture combo by Frederick Sands and Sven Broman, probing the past and present of the reclusive Swede (Grosset & Dunlap $17.95). A more recent period introduces **Sophia Loren**, depicted by Sam Shaw, in striking stills and intimate comments blended in an attractive album (Bookthrift $7.98). Finally Bette Midler, a 'now' personality, parades in **The View from a Broad** her ribald and uninhibited version of life at the top (Simon & Schuster $12.50).

Raymond Strait's **Star Babies** reveals the generally saddening, and frustrated existence, of children of Hollywood idols, whose early glamorous life turned, more often than not, into shattered dreams and vain regrets (St. Martin's $10.95). Marilyn Funt, in **Are You Anybody ?** presents another facet of reflected glory in her interviews with the wives of Charlton Heston, Sammy Davis Jr., Kirk Douglas, Jerry Lewis and many others (Dial $10.95).

Seven actresses are spotlighted in **The Forties Gals** by James Robert Parish and Don E. Stanke, a classy large-format volume about Lauren Bacall, Ann Sheridan, Susan Hayward, Ida Lupino, Jane Wyman, Esther Williams and Virginia Mayo (Arlington $25).

Recent French Books

Published by La Cinémathèque de Toulouse, as No. 29 of its always scrupulously researched film history séries, "Les Cahiers de la Cinémathèque," **Le cinéma des premiers temps (1900-1906)** is an excellent study of early-day films. Written by a team of scholars, including Canadians (André Goudreault, Daniel Lévy), Americans (Eileen Bowser, Tom Gunning) and others, the book examines over 500 films produced mainly by Biograph and the Edison Film Co., with a lesser input of French, British and Italian sources. It also analyzes the technique of these early samples, their one and/or multiple scene style, parallel montage, plotting, and historic reconstructions. A significant and erudite contribution to our understanding of cinema's origins (FF50).

A lively and entertaining biography, **Raimu ou l'épopée de César** narrates the life and career of the most popular of French actors. Facts are skillfully combined with gossip under the literate guidance of Paul Olivier, Raimu's longtime friend and impresario. It is a tribute to a consummate performer, who started as prompter, graduated to "comique troupier," and eventually joined the prestigious Comédie Française. Through it all, Raimu remained true to himself, with his explosive temper, his thorough professionalism and his childlike obstinacy (France Empire/Presses Pocket FF12).

Academy Award winning George L. George is a film director who does film book reviews in Canada, France and the U.S.

INTRODUCING...

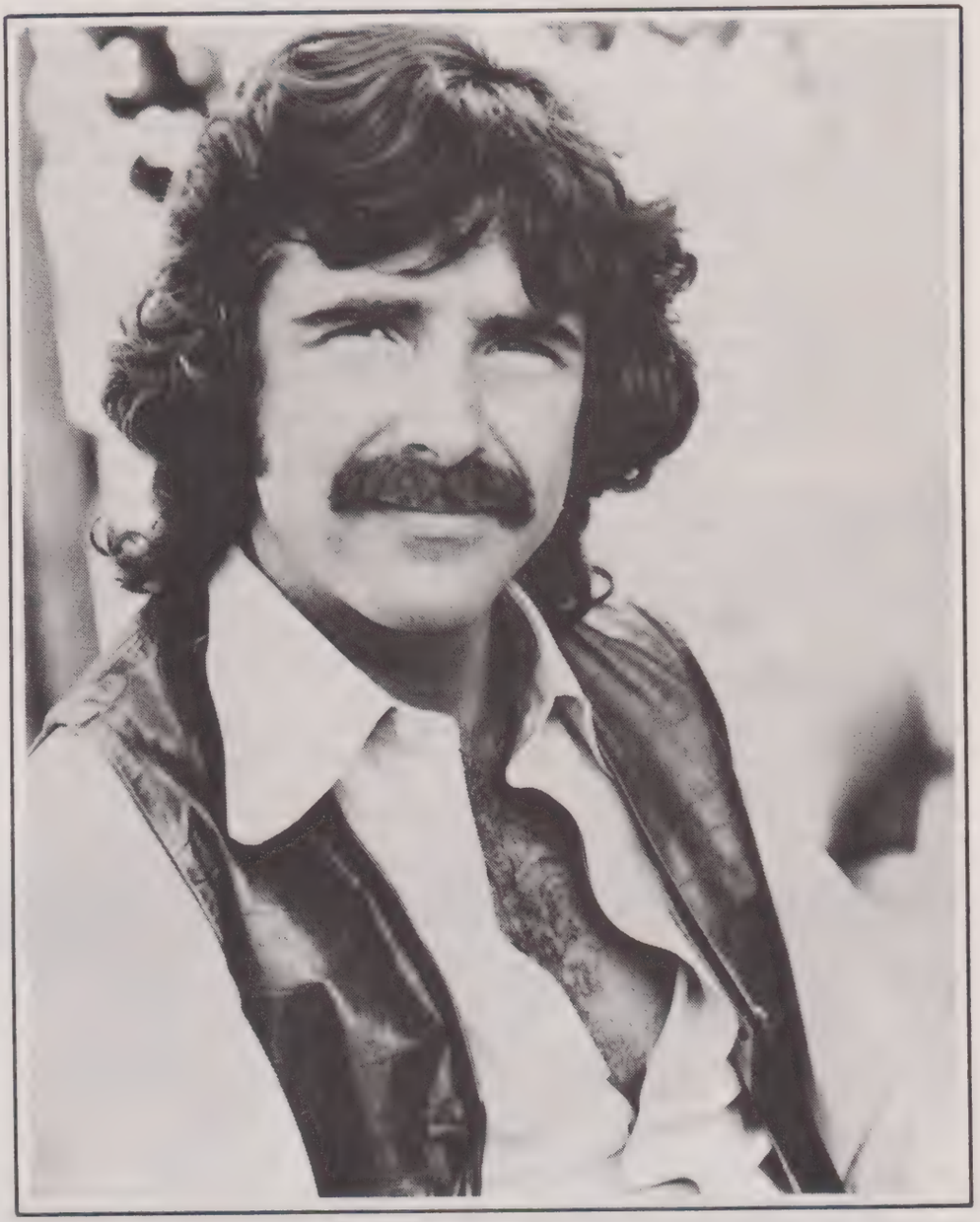
jim kaufman
direct line

Jim Kaufman is adamant. He has the determination, strength of purpose, and bull's eye focus of a man who's paid his dues. "The one reason I am in this industry is to direct. If you want to tell them who I am, say I am an assistant director who is an assistant director because he is going to direct — and I will become a director as soon as I find the right property."

Fair enough. His judgement stems from ten years' work in the Canadian film industry. He has been everything from assistant editor, assistant director, unit manager, production manager, production supervisor, to associate producer, on projects such as **The Black Stallion, Fast Company, Crunch, Circle of Children, War Between the Tates** and **Man in the Glass Booth** — among others. He directed **A Place in Your Heart** on the rock group, Nazareth, and was recently elected first vice president of the Directors Guild of Canada. As Quebec rep for the DGC, Jim was also instrumental in starting an assistant directors' training course this year — organizing it, producing it, designing the course outline, and getting the National Film Board to finance the videotaping.

"Directing is the only professional interest I have in life. It's the only activity that I feel inspired enough about to put sixteen hours a day into, and earn a living from. Thank God I've found it! Because I wouldn't be a happy person without it."

Jim almost *wasn't* a happy person. He spent four years working on his business degree at Babson College in Boston. Only his Arts course saved him. It offered a film curriculum and the chance to direct his first film — a little action epic on Vietnam. That clinched it. "I like putting things together. I like creating. I never knew film offered that. When I found out, I liked it right away." Straight out of Babson he headed for Sir George Williams University (Concordia) in Montreal, "... and took every film course they had in one year."



Happiness is the director's chair for Jim Kaufman

Misery prevailed a while longer as Jim settled into the steady suredness of a job as a stockbroker. It lasted a year-and-a-half.

"I figured that if it took me three years to break in, it took me three years — then I'd have fifty years of happiness! So it was a pretty good trade-off. It didn't take me

three years, it took me a year-and-a-half. The first year I did two films for six or seven months, the third year I worked for eight to eight-and-a-half months. Now I work all the time — non-stop. I didn't give up... No credit to me, but the fact is, I decided I wanted to do it, and when I saw that there was nothing else in life I wanted to do, I went for it.

"I don't do a show just to make money. I do it because I believe in the script first of all, and I believe in the director, second. What makes it exciting is that every film you work on is different. You could go to the Arctic to do a wildlife show, where you would learn about certain kinds of animals and certain people; or you could work on a film like **One Flew Over the Cuckoo's Nest** and you'd learn all about those institutions — then probably turn around and do a film about high school football! You learn about life and you get paid for it."

Home base is Montreal and there's a strategy in that. Harold Greenberg, André Link, Denis Héroux, Claude Léger are based in Montreal: "... the most established and prolific producers in Canada. All these guys were around before the Capital Cost Allowance. They were making movies before any tax breaks came along. They'll always be making movies."

For now, Roger Vadim's **Art of Deceit** is keeping Jim busy... perhaps a documentary or a TV series later — and always the search for the right script. As director.

Krystyna Hunt

ceil gruessing

head over heels

From the Babylon of Hollywood to the Main in Montreal, Ceil Grvessing has choreographed her way across a continent. And the new kid in town is making a hit.

In her native Los Angeles, Ceil has choreographed talents such as Jane Fonda, Cher, Robin Williams, Sally Kellerman, Susan St. James, Marvin Gaye, Valerie Harper, Tina Louise and Susan Strasberg, to mention only a few.

Here in Montreal, she is sitting in her dance studio on the Main trying to decide which leg warmers she will wear. It is a bleak January morning in the midst of a so far snowless but very cold winter. Why would anyone leave Southern California's chronic warmth for *this*?

"Movie stars are just furniture that need ego-petting until you are on their financial level. You get no energy from them whatsoever. Besides, I came here to visit a few years back, and loved it. When I was offered a teaching job here I grabbed the opportunity for a change of scenery. Montreal's so much like Europe in so many ways, and there seemed to be something very exciting and inspiring about the scene here."

The first film she choreographed was Bill Ritchards' **The American Success Company** with Belinda Bauer, Jeff Bridges and Bianca Jagger. (Shot in Munich, the film is yet to be released.) In it she created a ballet for the lead Belinda Bauer, eventually incorporated a waltz not originally in the script, and worked off the set with Bianca Jagger. "Bianca likes to work alone as much as she can; I think she felt a little strange about making a film. We were trying to choreograph a scene where she is supposed to turn on her bedside radio and do a striptease, the idea being to seduce Jeff Bridges... She isn't the bitch the media makes her out to be at all. Instead, I'd have to say that she's an intensely private person, trying very hard to keep to herself. She dresses impeccably, carries herself with an awful lot of dignity (belying her short stature) and has this inborn air of aristocratic chic. You have to work hard to pry her open."

Not long after arriving in Montreal, Ceil choreographed her first Canadian picture; the Robert Lantos production of **Suzanne**, where she worked with Jennifer Dale and Winston Reckert. **Your Ticket is No Longer Valid**, another Lantos film, followed. This time she worked again with Reckert and Dale, as well as with Mandy Halson and Leslie Rae. "You have to remember, when you're working in film, that actors are not necessarily dancers. The first thing you must do is work with the director. He lets you know how the dance sequences are supposed to move the plot along." Here a common misconception emerges; "Actors may not be trained dancers, but you can teach *anyone* to dance. I create a dance both with, and around, the actor (actress). I like to find out how they would do the dance, and then I help them along from there. The ony rule within the dance itself, is to stick to the theme of the film, then find just the right music that's consistent with that mood."

In effect, both she and the actor create the dance together.

Of her own musical preferences she remarks, "I like to dance to horizontal jazz. My earliest influence was the *early* Motown sound, like Marvin Gaye, Junior Walker, that sort of thing. Another one of my favorites is Gato Barbieri (who did the soundtrack for **Last Tango in Paris**). As far as dancers themselves go, my favorites are still Liza Minelli and Tony Basil (who choreographed **The Rose**).

SPOT LABS LTD
487 ADELAIDE ST. W., TORONTO, ONT. M5V 1T4 • 366-8001

offers you the experience of 10 years' service to the industry

-35mm negative processing and dailies
-16mm negative processing and dailies
-16mm contact and reduction prints
-35mm and 16mm commercials

Extensive experience with European and U.S. features

Ceil Grvessing — a cool choreographer waiting for the right cabaret

For Ceil, time is of the essence. "My time is divided between working out in the studio, teaching three classes a day, choreographing films, theatre and fashion shows. On the average I work out six to eight hours a day. With that kind of regimen there isn't much time for a social life."

As we take a break for coffee — Ceil is anxious to show off one of her little finds — a delightful café on Duluth Street — all the while displaying that enthusiasm one finds only in newcomers to a city.

The final surprise comes when mention is made of the *unusual* sweater she is wearing over her proverbial skin-tight black pants. Knitted in every conceivable colour, it is flashy, yes, but fun; and knitted into the sweater are gold tinsel garlands and bright satin ribbons that fall from the neckline and the cuffs. "Oh," comments Ceil, with characteristic candor, "I used to make these and sell them in California when I was really broke. My best customer was Mrs. Jeff Bridges. In fact, I just got a call from her and she wants a coat and leg warmers in exactly the same pattern. A little loud don't ya think?"

Knitting aside, Ceil's present ambition is to choreograph a live cabaret. "Something to do with the madness of the eighties, and maybe incorporating the pedestals people put each other on; that's been on my mind a lot lately. What I'm looking for is a great composer. I'm awfully impressed with the Quebec music sound; in particular, Walter Rossi, Angelo Finaldi, Nannette Workman, and Pagliaro. And I think it would be great fun to choreograph their stage shows. But insofar as a cabaret sound is concerned, Lewis Furey seems to come closest to what I'm looking for. Yes, he's *very* cabaret.

The talk turns to the pros and cons of artists living here versus living in the USA. "The thing is, if you leave Canada, for say, New York, you *have* to arrive with a package. There's just so much more competition down there."

For the moment though, Ceil has made Montreal her home. And the lady has definitely arrived.

P.M. Connolly

THE EDITING HOUSE

EDITING ROOMS FOR RENT

- Large bright fully equipped rooms.
- 16 and 35 Steenbecks and Moviolas.
- Pleasant location right in Yorkville.
- Reasonable rates.
- Mixing, screening and video facilities less than a minute away.

THE EDITING HOUSE 119 Scollard St. Toronto M5R 1G4
call (416) 964-8956 and ask for Judy

Film Arts
Film Arts

461 Church Street · Toronto · Ontario · Canada

Telephones:
962-0181
962-0182

EQUIPMENT NEWS

edited by Gordon Keith and Harry Sutherland

News RDS/HMI Fresnel Spots

Cinema Products Corporation (Los Angeles) has been appointed the exclusive distributor for North and South America of a new line of HMI lights for motion picture and television production manufactured by Ryudensha Co., Ltd. (Japan) — one of the largest manufacturers of professional lighting equipment in the world.

The new RDS/HMI lighting series consists of four units: 575-watt, 1200-watt and 4000-watt daylight-balanced luminaries, each with its own ballast designed to operate at 120 volts, 60 Hz.

Outstanding features include:

- A Fresnel lens specifically designed by Ryudensha to provide the RDS/HMI lights with a more efficient optical system resulting in a smoother field of light, as well as a wider focusing ratio from spot to flood.
- The basic modular construction permits safe, convenient changing of lamps and easy maintenance since the entire HMI inserts assembly — which includes the lamp socket, ignitor circuitry and switches — can be easily removed without the use of tools (an automatic safety switch cuts the power when the insert assembly is removed). And repairs to the electrical system can be conveniently accomplished away from the luminaire.
- Lamp sockets made of machined brass allow extremely rapid heat disspiation for longer lamp life.
- Another unique feature is that the RDS/HMI lights can be readily converted to incandescent Fresnel spots by replacing the HMI inserts with *optional* inserts which permit the use of 1KW, 2KW, 5KW and 10KW tungsten-halogen lamps.

Prices for RDS/HMI Fresnel spot lights (luminaire and ballast) start at $2500. A complete line of related accessories is also available.

Gordon Keith is a professional video and film technician currently working as video editor at TVOntario.

Harry Sutherland is a documentary filmmaker presently working between Toronto and Paris.

New Version of Oscar-Winning Steadicam Available

Cinema Products Corporation announces the availability of a new version of the Oscar-winning Steadicam film/video camera stabilizing system — Steadicam (Universal Model II).

The new *breakaway-style* camera operator's vest features an emergency release cord located on the vest's right shoulder, which allows the operator to divest himself of the entire Steadicam in less than two seconds in any emergency situation which may occur while shooting in hazardous conditions, especially when filming in a boat!

The new *raised video monitor* is now positioned mid-way between the Steadicam camera-mounting platform and the sled-like lower portion. The new design allows the monitor to be tilted up or down and rotated about its axis, so that the operator can find the most convenient viewing position for shooting specific sequences.

For filming special effects, Steadicam now permits the camera to be rotated a full 360° during the shot. (A special adapter is required for low-angle and tabletop shooting with the camera on the bottom instead of on the top.)

Prices for the new Steadicam (Universal Model II) start at $19,500. For further information, please write to Cinema Products Corp., 2037 Granville Avenue, los Angeles, CA 90025. Tel: (213) 478-0711 or (213) 477-1971.

New Generation 3/4" Video Cassette Editing System

Panasonic Video Systems has introduced its next generation high performance 3/4" video cassette editing system. The next system, designed for the demanding user of 3/4" video, consists of the direct-drive NV-9240 recorder, NV-9600 editing/production recorder and NV-A960 editing controller. All units offer selectable voltage operation (110, 120, 220, 240 volt), 60/50 Hz. Resolution on both units is 260 lines color and 330 lines b/w; signal-to-noise (luminance) is 46dB color and 50dB b/w. In addition, Panasonic crystal-oriented HPF video heads help maintain overall picture quality. Highest dubbing picture quality is also offered via new *dub in* and *dub out* connectors that provide excellent multi-generation pictures. Contact Bill Brown, Panasonic, 5770 Ambler Dr., Mississauga, Ont. Tel: (416) 624-5010.

New Equipment at NAB

VTR Productions Ltd. attended the National Association of Broadcasters' conference (Los Vegas, April 1980) and listed the following items in their Videonews letter as "the most interesting and practical."

Ikigami — Complete new camera, "Electronic Cinematography Camera" EC-35. A portable camera using 2/3" diode gun tubes which can use standard lenses as well as zoom. It has been produced as an alternative to the 35mm camera.

Bosch-Fernseh — Digital CCD Telecine Chain FDL-60-A2. This new system was the highlight of the NAB. It features a complete new "scanning" method of producing television pictures from film (16-35mm) at extremely high resolution with no video noise. The unit overcomes all the difficulties associated with the flying spot scanner. It requires no tubes and has no moving parts in the optical path and can operate at variable speed both forward and reverse.

RCA — New 1-inch, Type C Video Tape Recorder, Model TR800. This unit has been designed for ease in operation, versatile editing capabilities and total access for maintenance and service. It appears to be the first most complete and versatile 1-inch machine built to date. The price tag is approximately $105,000 U.S. funds.

Sony has introduced what it says is the world's first commercial colour video camera to utilize a completely solid state image sensor called a charged-coupled-device (CCD) instead of a conventional vacuum tube image sensor. Identified as the Model XC-1 the new two chip colour camera measures 66 x 75 x 198mm deep (approximately 2.6 x 3 x 7.8 inches).

FILM REVIEWS

George Bloomfield's **Nothing Personal**

p.c. Purple Heart Production Film Corp. (1979) **exec.p.** Jay Bernstein, Norman Hirschfield **p.** David M. Perlmutter **co.p.** David Main, Alan Hamel **or.screenplay** Robert Kaufman **d.** George Bloomfield **d.o.p.** Laszlo George, Arthur Ibbetson **art.d.** Mary Kerr **ed.** George Appleby **p.man.** Joyce Kozy King **loc.man.** John Bell **a.d.** R. Martin Walters **prop.design** Joyce Liggett **set dec.** Mark Freeborn, Anthony Greco **fashion co-ord.** (Ms. Somers) China Machado **cost.design** Lynda Kemp **sd.mix** Chris Large **mus.** Peter Mann **gaf.** David Usher **key grip** Michael Kohne **make-up** (Mr. Sutherland) Walter Schneiderman, (Ms. Somers) Eric Allwright **make-up artist** Carol Davidson **hair** Leila Seppanen **stills** Shin Sugino **l.p.** Donald Sutherland, Suzanne Somers, Lawrence Dane, Roscoe Lee Brown, Dabney Coleman, Catherine O'Hara, Maury Chakin, Hugh Webster, Sean McCann, Gary Reineke, Chief Dan George, Jane Mallet, John Dehner, David Steinberg, Craig Russell, Sean Sullivan, Michael Wincott, Charles Irvine, Heath Lamberts, Joe Flaherty, Sandy Webster, Leslie Carlson, Derek McGrath, Larry Reynolds, Ben Gordon, Eugene Levy, Gabe Cohen, Bonnie Brooks, Robert Benson, Ken Lemaire, Sam Moses, Pat Collins, Tony Rasato, Robert Christie **pub.** Stephenson, Ramsay, O'Donnell Ltd. **col.** 35mm **running time** 97 min. **dist.** Ambassador

photo: Shin Sugino

Donald Sutherland and Suzanne Somers may be sacked up together, but it's really *Nothing Personal*!

Now that many of the films of last year's production boom are being released, it's possible to judge the Canadian film industry from something other than a financial perspective. In the midst of fervent Hollywood North backslapping, it's almost easier to review the 'deal' than the movie that comes from it: in the case of **Nothing Personal**, the deal is more interesting.

Nothing Personal is the story of a college law professor (Donald Sutherland), and a lawyer (Suzanne Somers), who become involved in an attempt to protect a seal breeding ground in Alaska from the evil machinations of government bureaucracies and big business. Along the way, they also become 'involved.' It is described in a press release as a "contemporary romantic comedy with strong social overtones."

The "strong social overtones" come, supposedly, from the inclusion of some currently popular liberal causes. But these elements seem to be there as cardboard excuses for a plot. Picking corrupt businessmen, obsessed military types, and slaughterers of baby seals as foils and targets of humour is terribly simple. It also constitutes shameless pandering to audience prejudices.

The film is riddled with implausible scenes: there is a twice-repeated gag about an overflowing bathtub: it makes sense only if you don't know how a plug works. Sutherland (a law professor remember) uses an airport-porter-cum-law-student and the yellow pages as sources in his search for a lawyer. Naturally, the first one in the book, A. Adams, turns out to be Somers.

The romance that blossoms between the two leading players is virtually instantaneous. Their relationship, far from being the classic Tracy-Hepburn mould, is characterized by coarse, obvious humour, and conversations in which the two talk at the same time and about different subjects.

No time is given for anything to develop: the first fifteen minutes or so are barely understandable. Two car chases, one of which leads up to the film's 'climax,' are unfunny and unexciting. **Nothing Personal** is constructed like a TV sitcom; its principal concern is speed, not coherence.

Donald Sutherland, one of the most charmingly intelligent screen actors around, comes off looking dumb, and was put to far better use in the recent **A Man, A Woman, and A Bank** — a similar but superior picture. Somers is adequate in a role that is clearly designed to counteract the 'dumb blonde' image she has acquired from television.

The film's most interesting aspects relate to its Canadian-ness. Much of **Nothing Personal** was shot in Toronto, but it is set in the U.S. An entertaining time can be had trying to pick out the Toronto locations to see how they match up with the American ones.

There are a great number of Canadian actors, but they appear almost subliminally. Such Second City stalwarts as Catherine O'Hara, Ben Gordon, Joe Flaherty, and Eugene Levy, who could easily carry such a picture on their own, are on screen for less time than the credits.

'Nothing personal' is a phrase that usually precedes an insult, as in 'Nothing personal, but I think you're an idiot.' It's an appropriate title for this movie.

Gerry Flahive

William Fruet's **Search and Destroy**

p.c. Search And Destroy Production Company (1978) **p.** James Margellos **exec.p.** R. Ben Efraim **assoc.p.** Ian McDougall, Don Enright **d.** William Fruet **ass.d.** (2nd unit) Buddy Joe Hooker **sc.** Don Enright **d.o.p.** René Verzier **ed.** Donald Ginsberg **sd.** Douglas Ganton **art.d.** Carol Spier **p.man.** Ian McDougall **stunt co-ord.** Buddy Joe Hooker **martial arts advisor** Park Jong Soo **cost.** Linda Matheson **mus.** FM **l.p.** Perry King, Don Stroud, Tisa Farrow, George Kennedy, Park Jong Soo, Tony Sheer, Phil Aikin, Rummy Bishop **col.** Technicolor, 35mm & 16mm **running time** 94 min. **dist.** Danton Films

In a recent issue of *Films in Review*, a number of veterans of the war in Vietnam took a critical look at the various films which have been made about that conflict in the past few years. For the most part, they were not impressed with the manner in which the average American soldier has been portrayed, whether it be in **Coming Home, The Deer Hunter,** or **Apocalypse Now**. And they had nothing but scorn for the too easy stereotyping of the vet as psychotic that has provided a convenient hook for such B-grade fare as **Rolling Thunder** or **Heroes**. It is this context that should be kept in mind when examining William Fruet's **Search and Destory**.

Like many of the men who served in Southeast Asia, Kip Moore (Perry King) has tried to put his days as the leader of a team of cack jungle commandos out of his mind. He lives, marginally, in the border tourist town of Niagara Falls, drives a sports car that is mostly rust, and 'gets by' working for the garage run by the uncle of one of his former teammates. But then, he hears that one of the team members living in Los Angeles, has been murdered — martial-arts style. When aother is found floating in his car in the river, Kip realizes that someone he knew in the war is out to get him as well.

Kip goes to see Buddy Grant (Don Stroud), who has kept up his karate and works as a mechanic on one of the Maid of the Mist tour boats. When Buddy is attacked on the dock and left paralyzed by a vicious beating, Kip is brought face to face with the killer — a former South Vietnamese officer who has sworn vengeance on the five Americans of Kip's squad who abandoned him in the jungle. The stage is set for a confrontation, high above the Niagara gorge's wild water, where the deadly skills that enabled both men to survive the war are turned against each other.

This is by no means deep stuff, and director Fruet is well aware that the film will be primarily directed towards undiscerning drive-in audiences. Therefore, he gives them a simple plot, a passable chase, and a good chunk of violent hand-to-hand action. What he does not do is pander to the most retrograde elements of this audience, as was done in **Death Weekend**. Instead, he tries to create an atmosphere of decay. This is done through the location shooting in Niagara Falls, with its old-fashioned, slightly run-down powerhouses, its all-too-familiar natural wonder, and the tackiness of its main drag cluttered with cheap shops and galleries. Cinematographer René Verzier, who has brought just this type of stark moodiness to films as diverse as

alpha cine service

Western Canada's Full Service Laboratory and Sound Studios

35MM — 16MM

ALPHA CINE SERVICE

916 DAVIE STREET, VANCOUVER, B.C.

PHONE: (604) 688-7757

TELEX 04-507757

Notice to Canadian Film Distributors

The National Film Board invites applications from Canadian companies involved in the distribution of 16mm films and videotapes who wish to be included on a Qualified Distributors List for the eventual distribution of certain films produced on behalf of Canadian government departments and agencies.

The main criteria for eligibility are:

— minimum 51% Canadian ownership;

— demonstrated experience in one or more of the following methods of distribution: 16mm sales, rental and/or loan; television sales and/or loan; videotape distribution (all formats);

— national distribution capability in one or both official languages.

For further information and an application form write to:

Regional Manager
National Film Board of Canada

6th Floor
150 Kent Street
Ottawa, Ontario K1A 0M9

National Film Board of Canada

Office national du film du Canada

Death Of A Lumberjack, The Pyx, The Newcomers and **The Little Girl Who Lives Down The Lane**, deserves the credit for this achievement.

Verzier's contribution to **Search and Destroy** is all that more important when one considers how routine the rest of the film is. Don Enright's script is thoroughly unoriginal, relying on Hawkesian truisms to explain the conflict. The Vietnamese officer was abandoned by Kip and his men because he had left one of the team to die, and, as Kip explains to his girlfriend, in the jungle "you had to look out for your buddies. There was no one else." At least the filmmakers have the honesty to explicitly acknowledge the racism inherent in that attitude. Unfortunately they undercut it by making the killer a typical fanatic, who carries around a plethora of Catholic holy cards which he lights candles to.

Likewise, the acting never rises above the journeyman level. Perry King, an unspectacular actor, and Don Stroud, a heavy in the Bruce Dern tradition (he was the principal villain in **Death Weekend**) who is trying to change his image, are only adequate. As a weary police officer, horrified that a war is about to erupt in his own town at the height of the tourist season, that old bull, George Kennedy, has another of those roles that he can, and does, perform in his sleep. Mia Farrow's sister Tisa (last seen in that bizarre James Torback vehicle for Harvey Keitel called **Fingers**) might as well not be present as Kip's girlfriend, for all she is required to do. One wonders why these American actors — who, except for Kennedy, have no viewer profile — are in this Canadian film. At least Toronto karate teacher Park Jong Soo, who plays the killer, has a reason to be there, and performs what is essentially a stunt role with reasonable dispatch.

A film like **Search And Destroy** raises, in the final analysis, some important questions. Is there not something rather patronizing and smug about Canadian filmmakers, however much they may hide their nationality, doing a picture about the consequences of the American war in Vietnam on its people — especially considering our own country's rather ambiguous role in that conflict? And why is it that the author of such a landmark script as **Goin' Down The Road**, in order to keep employed, must do a picture like this? Though it is made with craft and some style, it says nothing that has not been said before.

Paul Costabile

Alvin Rakoff's **Death Ship**

p.c. Bloodstar Productions (ABP) Ltd./Bloodstar (UK) (1979) **exec.p.** Sandy Howard **p.** Derek Gibson, Harold Greenberg **assoc.p.** Adrian Hughes **d.** Alvin Rakoff **a.d.** Charles Braive (1st), Pedro Gandol (2nd) **sc.** John Robins **d.o.p.** René Verzier **p.man.** Roger Héroux **2nd cam.** Frank Lenk **cont.** June Randall **art.d.** Chris Burke, Michel Proulx **ed.** Mike Campbell **sp.effects** Mike Albrechtsen **props** Normand Simpsom, David Phillips **sd.rec.** Henri Blondeau **boom** Normand Mercier **unit man.** Jacques Pinard **p.account.** Shirley Gill **ward.** Gaudeline Sauriol **make-up** Joan Isaacson **hair** Pierre David **stills** Frank Connor **p.sec.** Monique Brasseur **l.p.** George Kennedy, Richard Crenna, Nick Mancuso, Sally Ann Howes, Kate Reid, Victoria Burgoyne, Jennifer McKinney, Danny Higham, Saul Rubinek **col.** 35mm **running time** 91 min. **dist.** Asral (Canada), AVCO-Embassy (USA)

A terrible script sinks a film, no matter how interesting the concept, no matter how famous or competent the cast. The script of Alvin Rakoff's **Death Ship** offers elements of what could have been a compelling story, but fails to develop them. Instead of information, it supplies enough clichés to virtually paralyze every member of the cast; the story is merely a vehicle for meaningless images of sensational horror, and its impact is strictly monetary.

Death Ship concerns a group of people who survive the sinking of their luxury liner, only to find themselves "saved" by an old, crewless freighter which is haunted by a malicious force set upon killing them. This group includes the aging Captain Ashland; Marshall, the sensible second-in-command; Marshall's wife and two kids; Nick, a handsome midshipman; Lori, his lover; Sylvia, a quirky widow; and Jackie, the ship's entertainer. George Kennedy is Ashland, the central character, bitter and dissatisfied at the end of a long career at sea. The malicious evil turns out to be nothing less than the spirit of Nazi Germany — the freighter being a derelict torture ship left over from World War II.

A "suspense-thriller," as **Death Ship** has been dubbed, ought to be structured enigmatically, spinning itself out in bits and pieces. In the first five minutes we just barely get the sense that Ashland is mad at the world. . . Then disaster strikes. He is rescued, but he is in a coma, and stays that way more than halfway through the film. When he finally begins to participate in the action again, he has been completely possessed by the haunted ship, although we don't know why or how.

We are, however, given a few clues as to the nature of this mystery ship, and what it represents. Periodically a German voice issues an order over the ship's intercom; the way the ship 'kills' two of its captives is reminiscent of SS torture methods. But there is no indicationof any connection between Ashland and Nazism. When they merge it is arbitrary, and the script allows it to remain so.

Fighting the odds to survive the *Death Ship*, are Kate Reid, George Kennedy and Richard Crenna

Instead of a glimpse into Ashland's personality by way of a few lines of personal philosophy, which might explain the alignment, all we hear from him are insipid exclamations like, "My ship needs blood to survive!"

Lines such as these make it impossible for Kennedy, who *is* a good actor, to take the character anywhere. But any character who becomes possessed by the spirit of Nazism should be given some depth. Even fascism gone berserk has a purpose and a structure. If it's going to be used as the defining concept of a story or a film, these have to be explored and articulated. Nazism is too complex and horrifying a subject to be presented simply as a metaphor for gross terror.

Or is all of this reading too much into a "suspense-thriller" called **Death Ship**? No; it's just demanding some integrity on the part of the filmmakers.

There is no point in criticizing the talent in such a production. With the exception of Richard Crenna, who manages to hold his own as Trevor Marshall, the hero, they are all very bad. But they never really get a chance to be good. George Kennedy comes across the worst of all.

Behind the camera, Rakoff is hot and cold. He misses in his attempts to create an atmosphere of entrapment on the decks of the old freighter — he is never in tight enough, and he has all that surrounding open air and sea working against him. So, when the lifeboats suddenly free themselves and splash into the ocean, or when Jackie the comedian is grabbed from behind by a sneaky crane, hoisted aloft and then dunked, it is funny rather than frightening.

Below decks, in the more confined settings of engine rooms and cabins, Rakoff *does* succeed in making us hold our breath. As Trevor Marshall and Nick close in on the source of the mystery, and as they are battered by the ship's most powerful weapon, a screeching Nazi propaganda film, Rakoff combines with special effects man Mike Albrechtsen and D.O.P. René Verzier to create a mesmerizing climax.

Despite this, nothing can save **Death Ship**. The only thing that endures is the question of the script. Did John Roberts write it badly on purpose? Was he coerced and beaten by producers Gibson and Greenberg? And doesn't anybody who participated in the financing of this disaster have any sense of what's good and what's bad?

John Brooke

photo: John Dawson

'Team Spirit' could be the motto for York University's 1980 Film Class — together, they put on a good show

York University Class of '80

On Saturday afternoon, May 3, the Film Department of York University presented five films produced by fourth-year students. The showcase was billed as "The Class of '80." The screening at Toronto's Fine Arts Cinema was attended by a capacity audience.

The five films — **Videoscope, Knives and Forks, The Silent Laugh, Performances** and **The Man From Zodiac** — represented an amazing diversity of young talent in all aspects of film production. Each film was a drama, approximately twenty-five minutes in length. Themes ranged from the sensitive examination of values in **Knives and Forks**, to the demonic send-up of *The Man from U.N.C.L.E.* in **Zodiac**. Technically, all the films were as professional as one could want; the most impressive being, **The Silent Laugh**. Written and directed by Richard Zywotkiewicz, the mystery story concerns the plight of a group of people stuck in an isolated house with a dead body. By attempting to delve into the heart of the upper middle class, the script gets carried away with itself toward the end. But this is of little consequence, as the sound and the visuals say it all anyway. In the opening scene, filmed in the Toronto-Dominion Centre, the sound effects provide a wondrous sense of high financial hubbub and personal isolation simultaneously. And the details of the accoutrement in the cottage, where the murder took place, are poetic in their depiction of upper middle class style and sensibility.

The best film, over-all, was **Videoscope**, written and directed by Karen Hall.

The use of television within a film is a metaphor that has obvious relevancy and, therefore, power. It works; witness **Being There** and **The Man Who Fell to Earth. Videoscope** concerns a man named Richard who has a video project to do for his boss. He hires a cameraman with a porta-pak and tours around the city picking up bits and pieces of "reality." The team repeats a pattern of shooting, view-

ing the footage, and then going out to shoot some more. No reason for the project is ever explained, and through it all the cameraman complains that the project is useless and that he wants a better deal. Caught between this disconsolate technician and the mixture of emotional reactions projected by the subjects, is Richard, doing his interviewing in a constant state of bemused equanimity.

Can the "project" go on like this forever? The tide finally turns when the cameraman takes Richard to a video "party," where there are a few strange people and a large number of TV sets. Richard stands among them like a guest in the rockery at a garden party. As the TVs beam away at him Richard begins to lose control. The "project" falls apart when he is interviewed by a woman on one of the televisions as he stands there looking for someone to talk to.

Television has done it to itself again. The film is often very funny, as well as profound.

Karen Hall wrote and directed **Videoscope**. She also appeared as an actress in **Performances**. Tony Sloan was a production assistant on **The Man From Zodiac** and director of photography on **Performances**. Doug Munro was D.O.P. on **The Silent Laugh** and a production assistant on **Videoscope**. This cross-referencing of the credits booklet for "The Class of '80" shows that the students functioned as a co-operative, in the true sense of the word in their final year. The result was that a large group of people gained lots of experience in the production of five excellent films.

The organizers of the film program at York are to be commended.

John Brooke

Mother Tongue

p.c. National Film Board (1979) **exec. p.** Arthur Hammond **p.** Marrin Canell **d.** Derek May **a.d.** Jacques Benoît **cam.** André Dupont, Michel Bissonnette (assist.) **additional ph.** Savas Kalageros **loc. sd.** Jean-Guy Normandin **sd. ed.** Michel Bordeleau **sd. re-rec.** Hans-Peter Strobl **ed.** Judith Merritt, Derek May **titles** Val Teodori **subtitles** David Gold (Duplessis excerpts courtesy of Radio-Canada) **unit admin.** Janet Preston **col.** 16mm **length** 47 min. 2 sec. **dist.** National Film Board of Canada.

"People might judge this as a terribly patriarchal family where English is enforced as the spoken language, but it's not that way."

- Derek May, about his film, **Mother Tongue**

"I want to escape this movie just like I want to escape definition, history... not being the master of what happens to me."

- Patricia Nolin, in the film, **Mother Tongue**

Derek May has made a film which he does not term 'documentary,' but which nevertheless documents his family life with Patricia Nolin and their two children. It is an attractive film: May and Nolin have lovely faces and lulling voices, and the film style is lyrical and absorbing. However, there is an undercurrent to this film which, in friction with the winning surface impression, imparts to the viewer a feeling that something is inadequate — a feeling which can only turn to audience frustration.

May has said, "The film is not presuming to give you the emotional goods. I am exposing myself, yes, but within very

Filmmaker Derek May and his wife, Patricia Nolin in *Mother Tongue* — where meeting halfway is still a long way to go

well-defined boundaries. It's a question of style, a question of how you're going to allow yourself to be seen." Yet this is not consistent with his subsequent comments in connection with the film: "To celebrate your own life is important... It's as important as presuming to know the rest of the world." To "celebrate" one's life on film, one must first acknowledge just what sort of life *is* involved, then commit oneself to getting the dynamics of that life onto the screen, "emotional goods" and all. Many filmmakers make no claims to anything other than entertaining their audience; attempting nothing but fantasy. May, however, is raising up audience expectation, then selling us short in **Mother Tongue**.

Mother Tongue, called "an honest portrait," is a film in the category of offshoots from, and reactions to The Documentary Tradition, which might be termed the genre of 'realism reconsidered.' Through a juxtaposition of events, May forces narrative elements in the editing to impose the idea of 'theme' and 'continuity.' He inserts material, foreign to the time and place of the situation portrayed — for example, the stock studio footage used, which May's voiceover leads us to believe is of his father, is simply an actor performing a stunt. He uses voiceover for informative expediency, but also to ensure a dimension of subjectivity, a dream sense, that kind of poetic condensation of experience portrayed by Duras in her films. May uses these manipulations of reality to create a representative, rather than a formally 'realistic,' whole. When properly used, this sort of film style can often impart more of the feeling and substance of a situation, than a style which is rigidly bound to the stylistic conventions of the documentary genre — as Duras and others have shown. However, in **Mother Tongue**, the technique merely sloughs over the reality. Pretty images and poetics can obscure, instead of enhance reality if the filmmaker is not determined, above all else, to inform.

Patricia Nolin is May's main subject. According to him, it was extremely difficult to film her "naturally," so aware is she of the camera, due to her experience as an actress. This problem is not apparent in the film, since her manner is consistent with the stylized film technique. It is not that Nolin is difficult to film, but that May has difficulty seeing and listening to her — he can't film her as she *really* is for this reason. There is much evidence of this in **Mother Tongue**, in their daily activities, where Nolin is shown in a multitude of settings; in the studio, in the home, in the makeup chair in the morning, on the kitchen floor scrubbing at night. May waits with wine. There is an argument between them, where we see how she keeps her thoughts inside: in this case concerning the use of language in their home. She says to herself, "My tongue is tired of speaking English." This is heard in voiceover, an indication that May does in fact understand the nature of their relationship and its weak areas. Yet, in spite of any understanding we might have, we see in the next sequence that his actions are unaffected. May and Nolin have picked up the argument again. She asks him why he is not able to speak French yet, so that she may sometimes use the language with which she feels most comfortable. He says he is putting it off until the referendum. As though sensing the selfish implications of this answer, Nolin asks him what he will do if the referendum is won: will he leave her? May says he will go where there is work for him. Characterizing this scene, and their relationship as shown throughout the film, is his self-absorbtion, and her passivity. The passivity appears at times as a kind of sacrificing fortitude, but is, in almost every case, a concession made to her husband's unfair emotional terms and her own emotional insecurity.

The most glaring point to be made in **Mother Tongue** is that there is a politic in the state, the home, and the person: what is imposed upon the individual, and what is chosen by that individual, for the good of each, or for all, is the omnipotence of politics — there is no avoiding it; there is only an avoidance of pointing it up for what it is. May has shirked the tradition of 'documentary' and the 'realism reconsidered' genres in **Mother Tongue**. Both genres aim to tell the truth; May seems to be avoiding it.

Katherine Dolgy

Destiny's Angel

p.c. Destiny Films (1980) **exec.p.** J. Francis Brinckman **p./d.** Craig Cottle **sc.** Richard Zelniker, Craig Cottle **d.o.p.** Bill Casey **asst.cam.** Dave Kerr **ed.** Patrick Vallely **asst.ed.** Danielle A. Malka **sd.ed.** Roger Lemoyne **art d.** Pierre Gregoire **mus.** from the Nutcracker Suite by P. Tchaikovsky **mus.arrange./perf./rec.** André Vincelli **choreog.** Gabriel Orbach **pre.p.coord.** Bruce Paulauskis **key grip** Walter Klymkiw **p.asst.** Tiggie Black **p.sec.** Madge Owens **l.p.** Saba Sluyter, Roy Witham, Oxanna Zanft, Rosa Squicciarini, Sascha Patera, Penelope Maki **col.** 16 mm **running time** 25 min.

Destiny's Angel is an independently-produced, Canadian film for juveniles, whose exuberant music and magnificent colour almost counterbalance the film's deadly seriousness. The story revolves around nine-year-old Melissa whose entire world has been shattered by her parents' recent divorce; school and ballet lessons become dreary chores to be avoided.

Shortly before the Christmas ballet recital, precisely when Melissa is supposed to be rehearsing for the holiday performance, she is seen wandering about a neighbourhood park. There she meets Capp, the park's elderly custodian, who not only befriends her but becomes her "angel," i.e. her source of encouragement to confront life's difficulties and conquer them. (The friendship between the child and the grandfather type is reminiscent of **Lies My Father Told Me**, but is unfortunately marred by the very sentimentalism which **Lies** avoided.) Capp dies before the film's end, but not before he succeeds in raising Melissa's spirits. Her "angel" has shown her her destiny, and his friendship has allowed her to embrace it.

Montrealers will find an added attraction in **Destiny's Angel** because its setting is Westmount's botanical garden and the adjoining grounds — a cinematographer's delight. The contrast of the snow-covered grounds to the multicoloured floral interior of the greenhouse lends a jungle-like fertility to the latter, one which is capable of nourishing the story's depressed heroine.

Destiny's Angel is already in distribution in Toronto, New York, and London, England. It has been bought by the CBC, and the French version — which is being produced by Les Productions de la Chouette — has been sold to Radio-Canada. Despite this apparently fine reception of the film, there is one major reservation about it, concerning the producer's judgment of what constitutes "juvenile" cinematic fare.

In the good old days, right and wrong were so clearly perceived that the agonizing dilemmas of life, the inevitable paradoxes of human existence, the issues that were neither black nor white, were all decidedly absent from children's films. Instead, a God-like narrator or a saintly child 'preached' to the captive audience.

But in a year when eleven-year-olds are queued up to see **Kramer vs. Kramer, Destiny's Angel** is anachronist-

Following her parent's divorce, Capp (Roy Witham) is *Destiny's Angel* to young Melissa

ic in its sentimental morality. It delivers too many sermons.

Ethical issues, of course, belong in films for every age group, but the viewer is not comfortable with a juvenile film which takes advantage of the viewer's youthfulness to sneak in a paid political announcement. Explicit journalism and adult fare on television, have helped raise a generation of very sophisticated, streetwise children, who have learnt to doubt all the easy pieties that nourished the last generation.

Can children recognize moralizing? One eleven-year-old described **Destiny's Angel** as old-fashioned. Her twin brother said it was like saying "orange juice was good for you."

The film misses the mark in its perception of children in one other area, that of speech patterns. Melissa often delivers her lines with an inflection that adults *think* children use in their normal speech patterns. For example, after meeting Capp, Melissa asks him "Do you come here *all* the time?" with the "all" pronounced "aaaaall." Similarly, Melissa expresses her fear of punishment by saying "She'll be 'fuuuurious' with me." In fact, children's speech inflections are quite similar to those of adults speaking the same language; anyone with an ear for language will object to Melissa's exaggerated speech.

Craig Cottle has produced a film which is rich in colour, sound, and mood, but he needs a script writer who is more familiar with the sophistication of today's "juveniles." Otherwise, he has cause to be proud of his first professional film.

Gita Rotenberg

Do You Know The Whole Story?

CineMag with its business news is the necessary complement to **Cinema Canada**

Subscribe today and begin to receive it every two weeks

CineMag (24 issues yearly)

☐ 2 years. Individuals $28. Companies and institutions $36

☐ 1 year. Individuals $15. Companies and institutions $20

Add $5 per year postage for USA and overseas.

CineMag
Box 398, Outremont Station, Montreal (Que) H2V 4N3
(514) 272-5354 (416) 366-0355

ADVERTISING INDEX

Alpha Cine Servie 34
Barbizon Light 25
Bellevue Pathé 16
Derek Smith Ltd. 12
Editing House 32
Editors Cut Ltd. 9
Film Arts 32
Film Opticals of Canada Ltd. 15
Kingsway Film Equipment Ltd. 20
MIFED ..... cover
Motion Picture Guarantors Inc. 7
National Film Board 19, 34
Panavision 2
Proparms Ltd. 17
Sonolab Inc. 5
Spot Labs Ltd. 31
Video Club of Canada ..... 1 & cover
William F. White Ltd. ..... cover

1 Wednesday
2 Thursday
3 Friday
4 Saturday
5 Sunday
6 Monday
7 Tuesday
8 Wednesday
9 Thursday
10 Friday
11 Saturday
12 Sunday
13 Monday
14 Tuesday
15 Wednesday
16 Thursday
17 Friday
18 Saturday
19 Sunday
20 Monday
21 Tuesday
22 Wednesday
23 Thursday
24 Friday
25 Saturday
26 Sunday
27 Monday
28 Tuesday
29 Wednesday
30 Thursday
31 Friday

OCTOBER: IT'S TIME FOR MIFED

ATTEND THE THREE IMPORTANT MEETINGS:

42nd TRADITIONAL MIFED
(October 12-17, 1980)

7th EAST-WEST FILM MARKET
(October 16-20, 1980)

9th INDIAN SUMMER
(October 20-24, 1980)

October 6-11, the 18th Screening Session of E.B.U. (European Broadcasting Union) will precede the opening of the Market.

**Are you interested in feature films?*
Do you buy or sell television programs?
Are you looking for a partner to coproduce films of any kind?

COME TO MIFED AND YOU WILL SEE THE RESULTS!

For further information write to:
MIFED, Largo Domodossola 1, 20145 Milano,

Tel. 49.97.267, Cable MIFED-Milano,
Telex 331360 EAFM I.

In the USA and Canada contact:
Mr. Jerry Rappoport, 159 West 53rd Street,

New York 10019, Tel. (212) 582.4318,
Cable IFEXREP-New York, Telex 420748 RAPP UI.

Our team of experts.

FRONT ROW, L TO R—Hans Gahr, *camera dept. manager*, Bill White, *vice-president*, Rick Wilson, *maintenance*, Gary France, *lighting and grip rentals*.

BACK ROW, L TO R—Todd Vankoughnett, *maintenance*, Marty Carriero, *camera dept.*, Paul Roscorla, *general manager*, Jim Gash, *lighting and grip sales*.

A team dedicated to providing the best equipment service and facilities for your production coast to coast in Canada.

We're William F. White.

We're dependable.

We supply the best in camera, lighting, grip and electrical equipment at competitive prices.

Names like Arriflex, Mitchell, Moviecam, Ianiro, Mole Richardson, Fisher dollies, Chapman cranes and silent generators up to 150 K.V.A.

We pride ourselves on meeting the demands of the innovative Producer and Director of Photography by providing the latest in the "State of the Art" equipment.

We realize even a short delay caused by equipment failure can cost you thousands of dollars, that's why we stand behind our equipment, providing complete maintenance and immediate reliable delivery.

We even have a 24 hour hotline in case the unthinkable happens.

William F. White has been supplying film equipment to feature film, commercial, and television production companies for over 15 years. We have provided equipment to almost all the major American film companies and to over 60 feature films including The Black Stallion, Equus, Lost and Found, Highpoint, Silent Partner, Bear Island, The Changeling and Tribute.

So the next time you're planning to shoot in Canada call Bill White in Toronto at 416-252-7171 or George Margellos in Vancouver at (604) 873-3921.

We'll help make your next film a hit.

We're Dependable.

WILLIAM F. WHITE LIMITED

36 Parklawn Road
Toronto, Ont. M8Y 3H8
(416) 252-7171

43 West 6th Avenue
Vancouver, B.C. V5Y 1K2
(604) 873-3921

Hit Men!